

AN INTERNATIONAL MAGAZINE OF MILITARY MINIATURES

# CAMPAIGNS

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AN INTERNATIONAL MAGAZINE OF MILITARY MINIATURES

# Campaigns

No. 16, Vol. 3; MAY/JUNE, 1978

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**COVER:** *An officer of U.S. Cavalry*, by Frederick Remington (1861-1909). From The Remington Art Memorial, included in a folio of Remington's works, entitled "Buckskins," published by Penn Prints of New York.

<b>J. Krajewski</b> Publisher	<b>Donald Burgess</b> Editor-in-Chief	<b>Jodie Evans</b> Managing Editor	<b>Philip O. Stearns</b> European Editor and Photographic Director	<b>Dick Hirdes</b> <b>Richard K. Riehn</b> Contributing Editors	<b>Brian Burgess</b> Graphics	<b>Linda Bourbean</b> Subscriptions
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# TOTAL REALISM IN MODEL MAKING

BY PHILIP O. STEARNS AND R. PFAENDLER

The making of dioramas — large or small, boxed or otherwise — continues to grow in importance as increasing numbers of miniaturists turn to placing their models into realistic environments. To be fully convincing, however, such a setting must be as precisely researched as the figures to be placed in it. This is one of the distinctions of the work of such highly respected modelers as Shep Paine or Ray Anderson; when Paine sets a group of seamen into a ship's gun deck, the setting is as carefully researched as the dress of the seamen. Anderson will spend weeks, sometimes months, poring over old photo-

graphs, engravings, architectural drawings, and even studying a given area's rock formations in order to be certain his figures are placed into an accurate and authentic setting.

The requirements of realistic settings can even be applied to a single figure with nothing more than the groundwork on which it stands. A commonly seen failing is a single figure in the regalia of parade full dress. Instead of standing on a paved surface of some kind, the figure stands on a patch of broken, rutted ground strewn with rocks and weeds, as if the miniaturist was oblivious to the fact that soldiers in

elegant full dress rarely, if ever, trod across the equivalent of today's littered empty lot in their best uniforms.

Miniaturists can learn much about diorama making by studying the techniques of professional modelmakers, the individuals or firms that make scale models for museums and exposition displays.

Thorp Modelmakers Ltd. is typical of the professional modelmaking organizations producing historical dioramas for exhibitions. The firm is the largest and most diverse team of

*Continued on page 19*

*Above left, a moment of horror during the building of a medieval cathedral as an artisan falls to his death from the scaffolding; above right, a stained glass window is set in place in the cathedral. Below, an overall view of the British landing at Long Island in 1776. Opposite page, details from Thorp*

*Modelmakers' diorama of Lord Howe's troops landing at Gravesend Bay, Long Island. Every detail has been meticulously researched from a variety of sources. Prepared for a Bicentennial Celebration, the model is now on permanent display in Greenwich, England.*









# CLUB NEWS

"Worlds at War '78" will take place 28, 29, and 30 July at 456-60 East Tioga Street in Philadelphia. With a 250-table dealer area, board and miniatures tournaments, movies, seminars, diorama competitions, a military tattoo, an antique game auction, a military vehicle display, and a quiz show — plus \$2,000 in cash prizes — this promises to be one of the year's big wargaming events. Tournaments will run the gamut from "Red Baron," with all surviving pilots receiving Iron Crosses, through "Third Reich" and "Victory in the Pacific" to "Cosmic Encounter" and "Star War", as well as, of course, the ever-popular "Dungeons and Dragons." A free fully descriptive circular is available on request from James Brown Advertising, 9223 Andover Road, Philadelphia, PA 19114.

The bi-annual exhibit and banquet of the Military Collectors of New England will take place on Saturday, 17 June, from 10 a.m. to 5 p.m. at the Dedham Inn, 235 Elm Street, Dedham, Massachusetts. The exhibition and competition will feature miniatures of all eras, antique toy soldiers, and militaria collecting. There will also be seminars and commercial tables. For information, write to David McCall, 493 Lowell Street, Wakefield, Massachusetts 01880.

The Elmhurst College campus will be the site of Chicago's largest wargaming convention, sponsored by the Midwest Military Historical Society. Dates are Saturday, 24 June, and Sunday, 25 June, with more than thirty different events scheduled for the two days. Types of games will range from boardgaming and Dungeons and Dragons tournaments to miniatures games, the scope of which will include Napoleonic, Ancients, Medieval, Fantasy, Outer Space, and World War Two armor, air, and naval. As last year, there will be an impressive list of prizes to be awarded. Admission is \$1.50 per day, with no other fees or charges for tournaments or other events. Complete information is available from Tony Adams, Midwest Military Historical Society, 301 North Wille Street, Mount Prospect, Illinois 60056.

This year's annual exhibition and competition of the Miniature Figure Collectors of America took place at Widner College in Chester, Pennsylvania on March 10th and 11th.

Unfortunately, our report on the event reached us just before going to press, leaving us without sufficient time to make color separations of the numerous magnificent entries. However, we will give full color coverage, as well as complete reportage, in our next issue.



I thoroughly enjoyed Dick Hirdes' article on the Brunon collection. I had the pleasure of meeting the Brunons in 1965 and at that time Raoul Brunon told me an interesting story I'd like to share with *Campaigns* readers.

During World War Two, the collection came to the attention of Herman Goering, who wanted it for his own.

A German Army officer, stationed in the vicinity of Marseilles, who was a "friend" of the Brunon collection learned of Goering's desire to remove the collection to Germany.

The officer arranged for German Army trucks to move the entire collection, with the Brunons' assistance, to a cave in the Dordogne Mountains. It remained hidden there until the end of the war, courtesy of the SS-Panzer-Grenadier-Division "Das Reich."

— Cal Hurd  
Renton, Washington

Will you have articles, similar to "Shopping the Big Apple" (*Campaigns* No. 14), on London and Paris?

— William R. Vickroy  
Creve Coeur, Missouri

*Could be.*

Congratulations on your outstanding article on Lucien Rousselot (*Campaigns* No. 15). I believe you are doing us all a great service in presenting the works of such masters as Rousselot and Eugene Lelievre, men who are honored and revered throughout the militaria fraternity. Do you plan to highlight others in the future, men such as George Woodbridge and H. Charles McBarron, among others?

— John L. Kessler  
New York, N.Y.

*Military art is a genre art form and, as such, there are simply not as many military artists as there military illustrators. However, we hope to continue presenting the works of such outstanding men from time to time, as such material can be prepared.*

Thank you for publishing "Making Brass Nameplates" (*Campaigns* No. 15). It's really not all that easy at first but once you get the hang of it, the effect is terrific!

— Steve Windler  
Tarzana, California

I enjoyed reading "Camelot and Arthurian Britain" (*Campaigns* No. 14). I thought it especially interesting that much of what we have taken for granted to be myth

and legend often, in light of ongoing research, turns out to have a basis in reality. The background you presented on King Arthur and the Britain of his time lent considerable credence to Superior's beautiful figures.

— Alice Kemper  
Richmond, Virginia

In your recent feature on General Lasalle, you mentioned that there are virtually no castings available of this colorful cavalry leader. However, there are two on the market that I know of that your readers might like to know about. One is an older Stadden casting of Lasalle on foot. The second is a mounted figure of Lasalle by Rose Model Soldiers.

— Peter Irwin  
Dallas, Texas

Following the suggestions I've read in your magazine, I've tried adding Dorland's Wax Medium to my oil paint but the results I've been getting are very disappointing. The paint ends up lumpy and uneven on my figures. Am I doing something wrong or is Dorland's Wax Medium not what it used to be?

— Albert Hennings  
Detroit, Michigan

*It's difficult to say without seeing the figures but it's entirely possible you're not mixing the wax medium sufficiently to reduce it to a liquous state. Since the quantities of paint and wax used are so small, a round toothpick makes a good mixer. Keep stirring or blending the two together on your palette for a couple of minutes until the wax has time to break down into a semi-liquid state; the wax/paint mixture should have a smooth, creamy consistency.*

*Another possibility might be that you're applying the paint too heavily, thereby permitting brush strokes to show. Unlike other paints, oils will not flow; what you put down is what you get. The paint should be thin — but not thinned-down — and don't try to cover large surfaces with the point of the brush. Fan it out on the palette so you're painting with a broad-tipped brush.*

William J. McIvor would like to hear from any readers who are interested in Arthurian British history, regarding comparing notes and exchanging information. Write to William J. McIvor, SKCM USN(Ret.), 2445 West Lynn, Seattle, Washington 98199.

The field of militaria and all its diverse aspects suffered two great losses recently in the deaths of Harold L. Peterson and Giuseppe De Georgis.

As former Historian and Chief, Historical Investigation Branch of the National Park Service, as Advisor to Colonial Williamsburg, Plimoth Plantation, and many others, as Founder, Governor, past President, and Fellow of the Company of Military Historians, a Chief Curator of the National Park Service and of U.S. historical sites, as the author of more than twenty books and countless articles, Harold Peterson's name

was synonymous with flawless accuracy, impeccable authenticity, and scholarly expertise.

Giuseppe De Georgis, a member of the Accademia di San Marignano of Turin, was one of Italy's best-known miniature collectors and was known for his willingness to eagerly share his vast wealth of knowledge with miniaturists.

Both men were good friends to all collectors and their loss is a great one to our field. They will be sorely missed.







# MODELING WATER

BY BOB SANTOS

## How to realistically create one of modeling's most difficult effects.

Through the years, I've used many methods of representing water in a diorama to display a ship or boat model or as part of a pond, lake, or river, with a shoreline scene. I have employed various opaque materials such as plaster, plastic wood, and papier mache, all of which can be modeled, painted, and gloss varnished. However, none have the translucent quality of real water, nor a feeling of depth. Moreover, they remain blue, green, gray, or whatever color they are painted, regardless of lighting.

Recently I completed a model of a British ship's launch fitted out to fire Congreve rockets, the weapons used in the bombardment of Fort McHenry in 1814. I wanted to set the model into realistic looking water and decided to experiment with plastic casting resin, a medium I had used previously, with good results, to represent small puddles or shallow water.

The realism achieved through the use of clear resin is due to the painted box interior reflecting its color through the resin; no dye is used and the "water" remains clear, as we know water is supposed to be. Under a strong light, it looks bright blue, as does water under a sunny sky; under a subdued light it takes on a grayish cast,

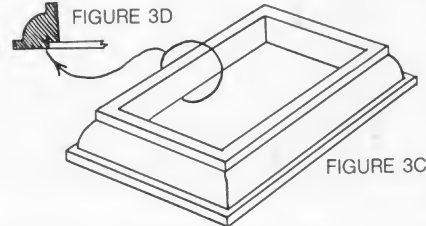
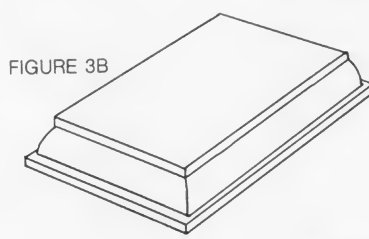
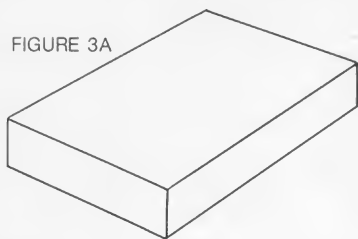
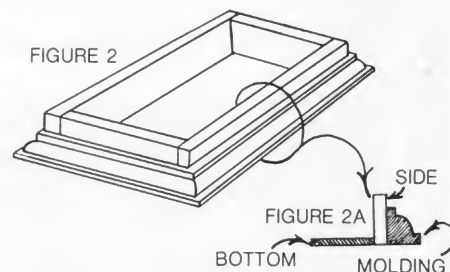
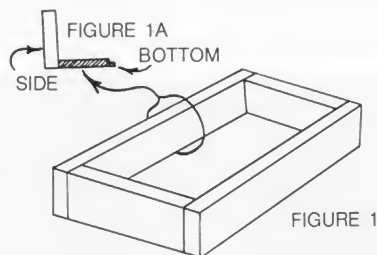
curing, enough to be quite painful if you touch it. If you are embedding a model, be certain it will withstand high temperatures. Plastic models could become distorted. Pouring thinner layers of resin will generate less heat.

- 3) Casting effects many kinds of paint. You may want to try a sample of something painted with the paint used on the model to see what happens. In the model illustrated, the boat was painted with Floquil Polly S and has not shown any ill effects.
- 4) Sometimes the area of casting resin that is

box carried a step further, with molding glued around the outside. Figures 3A through 3D illustrate the construction of the base box used in the model shown.

Figure 3A is a piece of wood of predetermined length, width, and depth. A router was run around the outside to make a molded edge, as in Figure 3B. The inside was then cut out with a saw and a thin plywood bottom was fitted and glued in place (Figure 3C).

When determining box size, several factors must be considered. First, do not crowd the model. The more water shown around it, the



just as real seas do under a cloudy or overcast sky. The final surface modeling breaks up the light (as on a real water surface) sufficiently so the sides and bottom of the box containing the resin cannot be seen.

In working with casting resin, several precautions should be observed:

- 1) Work in a well ventilated area. Casting resin fumes have a strong and lasting odor, as well as being highly toxic.
- 2) Casting resin creates a lot of heat while

exposed to the air while curing remains tacky. Chemicals are available at craft shops to prevent this and are used in the last pouring only. Remember, all such chemicals are dangerous and must be used with care.

### THE BOX

The first step is to build a box to contain the plastic water and become the base for the model. A plain box, as in Figure 1, can be put together quickly and simply. Figure 2 shows the same

more realistic it will appear. Bear in mind, however, that the cost can go quite high if a great deal of resin is needed to fill a large box. In calculating the height (depth) of the box, imagine the top to be at the waterline of the model and allow at least a quarter-inch more to give some feeling of depth (Figure 4). Don't forget to add in the thickness of the material used in the bottom of the box.

Once the box is constructed and sanded, the next step requires the use of modeling material:



## MODELING WATER

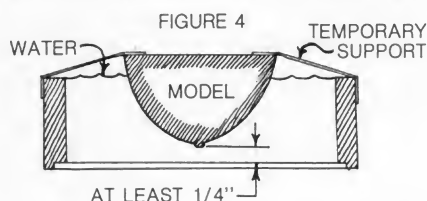
*Continued*

plaster, papier mache, or whatever you like to work with. Mix up a creamy batch and dump it into the box. Spread it around and coat the entire interior, keeping in mind to fill in and round out all interior corners so no angles show. The material will also serve to seal off the inside of the box, making it water tight. Feather the modeling compound out as you work upwards so it does not show at the upper edges.

After this is thoroughly dry, the interior should be painted. Though this will not be visible on the finished display, it will give the "water" a general color. The paint can be blue, green, gray, black, or, if you are depicting a muddy river scene, brown. For the model shown, I used a dark mid-blue.

Use a paint that will not be effected by the resin, such as Polly S or, if you wish, use any paint you prefer and then seal it off with a coat of polyurethane varnish. Figure 5 depicts a cross section as it should look at this stage (except for the felt pad, which is added later).

At this point, you may stain and finish the exterior of the box, though since the waterline is right at the top, it might be difficult to keep the



resin from running down the outside. There are two alternatives open: protect the outside of the box with masking tape, then finish it after the "water" is done or, as I did, finish the box exterior surface, then brush the final coat of plastic resin right down over the outside. If you are really good at woodworking, you might try a box within a box: a box to hold the "water" fitted inside a box that is separate and nicely finished.

### THE WATER

Once everything is completely dry, you are ready to start pouring the casting resin. Follow the manufacturer's instructions for mixing proportions and layer thickness. The working surface should be level, protected from resin that may spill, and *well ventilated!* No dye is added to the plastic; it is used in its clear form. Pour enough resin into the box to come up to the lowest point of the model (this may require more than one pour) and when it is firm enough to support the model, set it in place. Position the model exactly as you want it, holding it in place temporarily with masking tape, string, or strips of card. Continue the mix-and-pour procedure (with the required time elapsed between pours) until the water level is about a sixteenth of an inch from the top of the box. The temporary supports can be removed as soon as enough plastic has hardened to hold the model in place.

The model will now look like it's in real water, though more like in a swimming pool than anything else. Judicious use of a little white paint, streaked back from the rudder in each successive layer of resin, can add to the illusion of depth and motion. This, though, can be easily

overdone and is probably better omitted.

### THE SURFACE

Take a piece of household aluminum foil about half again as big as the entire surface of the "water" and crinkle it into a loose ball, then open it flat but do not press it out. The wrinkles and creases should be retained. Coat one side with mold release, obtainable from the same shop that supplied the plastic resin.

The way you hump up the foil will determine how rough — or wavy — the surface of the water will be. The foil may be torn into several pieces for ease of handling. It should be in at least two pieces, one for either side of the model.

Mix and pour the final layer of resin, coming right up to the top edge of the box. Starting at one end, lightly press the mold release-treated side of the crinkled foil into the wet plastic. Work it in around the model and cover the entire surface. If making waves and troughs, hump up the foil and spoon additional plastic in under the foil as you go, though this is not required for an effect as is shown in the accompanying photographs. Let the foil stand until you are certain the plastic is set up enough not to run, then carefully peel away the foil and let the plastic cure.

You will now have a realistic, sharply rippled water surface. Due to the rippling, the box interior will not be visible but the color will reflect through the resin.

My final step was a refinement of finishing; it can be omitted. I mixed up a small quantity of resin and, using an old brush, painted a thin coat over the water surface and down the outside of the box. This filled in any air bubbles, smoothed out the ripples slightly, and served as a varnish on the wooden box. The scene should now be

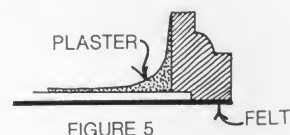
permitted to cure for several days, protected from dust.

### FINAL TOUCHES

My final detailing was executed with fast-setting clear epoxy adhesive. In fact, one of my pourings was too thick and, on curing, a crack developed. This was filled with epoxy and cannot be seen. Dribble epoxy onto the surface and, taking care not to overdo the effect, agitate it to make a rough wake behind the boat. Build the bow wave from successive applications of epoxy adhesive and carry out any other spashes you care to do. You may also add a little white paint here and there to represent foam.

Glue a piece of felt to the bottom of the box and you should have a scene you can be proud of. You will notice that because no color (in the form of dye) was added to the resin, it takes on different hues and shades according to the lighting, just as real water does.

The ship's launch shown here was scratch-built from basswood. All the boat's gear, the Congreve rockets, and the other equipment was built from a variety of different materials. The figures are conversions from Airfix kits. The Royal Navy lieutenant was made from the



American soldier; the seaman and the coxswain on the port side were from the 95th Rifleman, while the remaining sailor and the Royal Marine artillerymen were converted from Coldstream guardsmen. □





# HOW TO MAKE PORTABLE DIORAMA AND WAR GAMES BOARDS

BY AUGUST P. ALESKY, JR.

Making a large-size dimensional wargame board or diorama is problematical enough. Once completed, a new dual problem arises: how to store it and transport it safely.

People involved in wargaming and diorama building are often confronted with the problems of transporting and storing the board they use. In putting together a diorama of the Battle of Waterloo on a 4'x8'x5/8" plywood board, I resolved these difficulties in my preliminary planning stage and offer my solutions to others facing the same problem:

After deciding on the dimensions of your board, have the sheet of wood quartered at the lumber yard when you purchase it. This may cost a little extra but is worth the professional cutting skill and, if nothing else, could prevent you from losing some fingers. My board, measuring four feet by eight feet, was cut in half first, lengthwise, for two two-by-eight-foot boards. Each of these was cut in half along the width, giving me four small, manageable boards of two by four feet. Diagram A illustrates the quartering process.

Examine both sides of the board (considering it still as one piece,

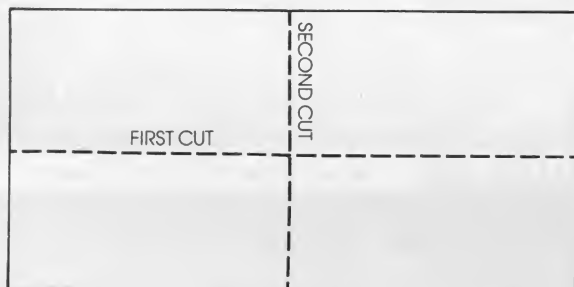


DIAGRAM A

although it is quartered) to determine which surface is smoother. These smooth surfaces should be sanded, as well as the four edges of each. Do not sand the edges too much or they will not fit snugly when placed together to look like one board. Just sand enough to prevent splinters. Next, varnish the smooth side. The sanding and varnishing is to prevent possible damage to the surface on which you place your completed diorama or wargame board. The rougher side of the board will be used for putting up hills, roads, and the rest of the scenery.

The idea is to make storage and transportation easier by sandwiching the completed boards together. The first step is to drill holes in the corners of each of the four small boards.

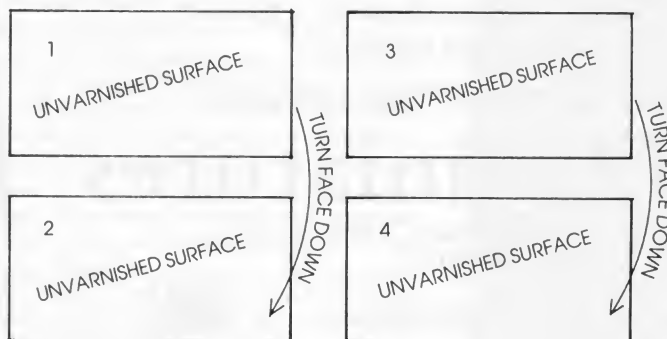


DIAGRAM B

To begin, place all four boards on the floor, rough side up, as they will appear in the diorama. As in Diagram B, place Board 1 directly atop Board 2 with the unvarnished surfaces touching each other, then line them up carefully. Repeat with Boards 3 and 4.

Measure one and a quarter-inch squares on each corner of the two sandwiches of four boards, as in Diagram C. At the corners marked with

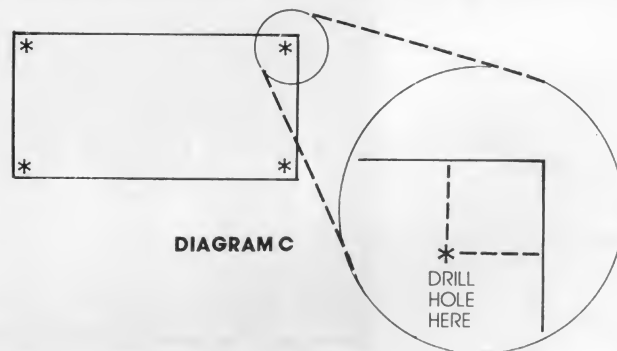


DIAGRAM C

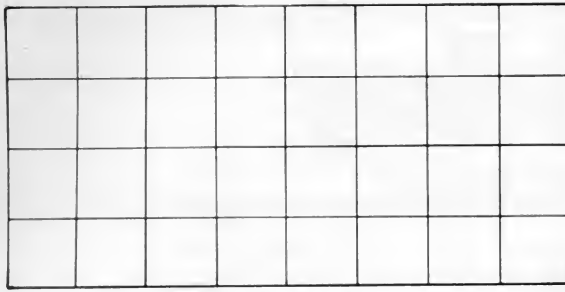
an X in Diagram C (the inner corners of the squares), use a quarter-inch drill to make a hole through. Go through two boards at a time, 1 and 2 first, then 3 and 4. With the boards sandwiched together, the holes will be perfectly aligned. At a hardware store, purchase sixteen corks about a quarter-inch in diameter. Painted later, these will easily fill and camouflage the holes.

The best method I have found for duplicating the terrain of a battlefield is to obtain an atlas which has topographical maps. For my diorama, I used Vincent Esposito and John Elting's *A History and Atlas of the Napoleonic Wars*. Make a duplicate copy of the map you wish to recreate, using either a Xerox copier or by having a photostat made. Then, based on the scale of your figures, determine how much of the actual battlefield you want to duplicate on a four-by-eight-foot board. (e.g.: If you are using 25mm, or one-inch, miniatures, your scale will be 1:72, a one-inch miniature representing a six-foot man.) Multiply forty-eight inches (the four-foot length of the board) by seventy-two, and ninety-six inches (the eight-foot length of the board) by seventy-two, giving an area of 3456 inches (288 feet) by 6912 inches (576 feet), which is close to four acres in area. As in my case, you may wish to predetermine the area you want to recreate and not care to stay so close to actual scale.

On the duplicate map, choose the specific area you wish to recreate, then frame it with a rectangle that has a length exactly twice its width. Draw a line across the duplicate map's length, dividing it in half. Draw another line from top to bottom, dividing the map into quarters. Continue drawing these lines, dividing each previous section in half, until you have a total of thirty-two squares as in Diagram D.

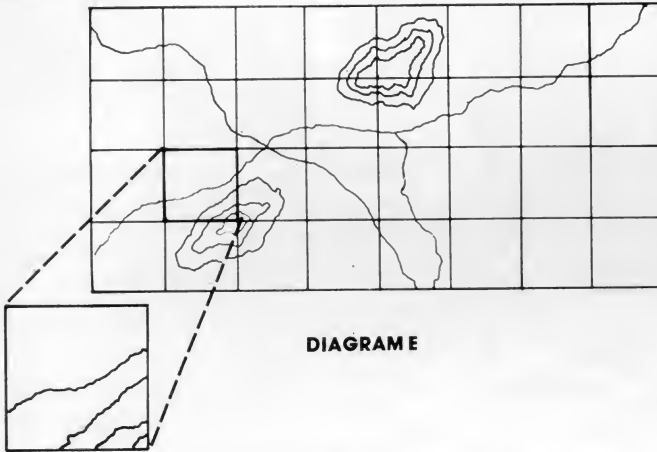
With a long ruler or T-square and a thick pencil, divide each of the four boards into six squares of one foot each. When all four small boards are placed together, the divisions on the map should look similar to the divisions on the four-by-eight-foot board. This graphing of map and board will enable you to better duplicate on a large scale the roads, hills, and rivers. Seeing where the topographical features enter and pass through





**DIAGRAM D**

each square on the map will make it easy to duplicate them on the squares on the board. Diagram E illustrates the transfer from map to board. Following this process, you will be able to accurately redraw the topographical map on your board, pinpointing roads, hills, rivers, and other features.



**DIAGRAM E**

The following items are needed for the construction of the scenery:

1. Egg cartons.
2. Staple gun.
3. Staples no longer than the thickness of your board.
4. Pieces of styrofoam.
5. Plastic or fiberglass screening.
6. Celluclay or materials to make papier-mache.
7. Masking tape.
8. Spray paints in shades of green and brown.
9. Clear flat lacquer or plastic spray, such as Krylon.
10. Small jar of paint in the appropriate color for roads.
11. Paint brush, the same width as the roads.

Having drawn the areas which are to have hills, and knowing approximately their relative heights, staple in place the egg cartons or pieces of styrofoam. Make certain that none of the holes drilled through the boards are covered. Place the screening over the cartons, shaping it and pulling it down along the sides to the board, then staple it along the ends or the foot of the hills (Diagram F). I used egg cartons and styrofoam for lightness in transporting the boards and fiberglass (as opposed to metal) screening for safety and pliability in forming mountains and hills.



**DIAGRAM F**

For the next step, the boards should be brought as close as possible to a large sink such as is usually found in a laundry room. I used a product with the brand name of Celluclay which, when mixed with water, forms a pasty clay-like substance and when dry has the texture of papier-mache. The Celluclay is applied over the screening; keep your hands wet and mix the solution according to the instructions so it doesn't dry out in some areas too rapidly. It took five pounds of Celluclay to cover my four-by-eight-foot board. However, quantity will vary according to the height of your scenery. I did one two-by-four-foot board at a time.

Once it is dried, use masking tape to cover the roads you have drawn.

Now carry all the boards to a well ventilated area, somewhat protected from the wind. I used a two-car garage, leaving both side and front doors open. Place the boards together, matched up as they will finally be in the completed diorama. I placed them on top of cans about waist high so they did not touch the ground and were at a good height for spraying. Using shades of green and brown, spray paint the entire board the coloring of the terrain. Once the paint has dried, remove the masking tape, slowly and gently so it will not pull off splinters of wood with it.

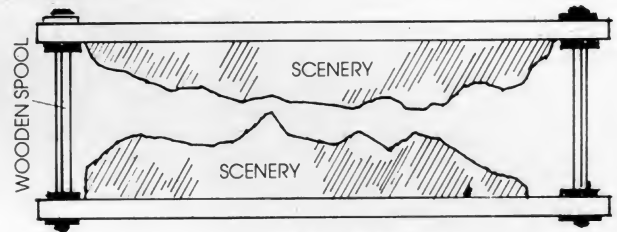
Once all the paint has dried thoroughly, it is best to spray all the boards with flat clear lacquer or plastic spray to protect the painted surface from handling and such abuse as might remove the paint.

The following will be needed for storing the boards:

- 8 6-inch by quarter-inch threaded bolts.
- 8 quarter-inch nuts.
- 16 rubber washers with quarter-inch holes.
- 16 metal washers with quarter-inch holes.
- 8 four-inch wooden spools of three-quarter inch diameter, with quarter-inch holes.

The purpose of the bolts and spools being to keep the hilltops from touching each other when the boards are sandwiched, their length will depend on the height of the hills in the diorama.

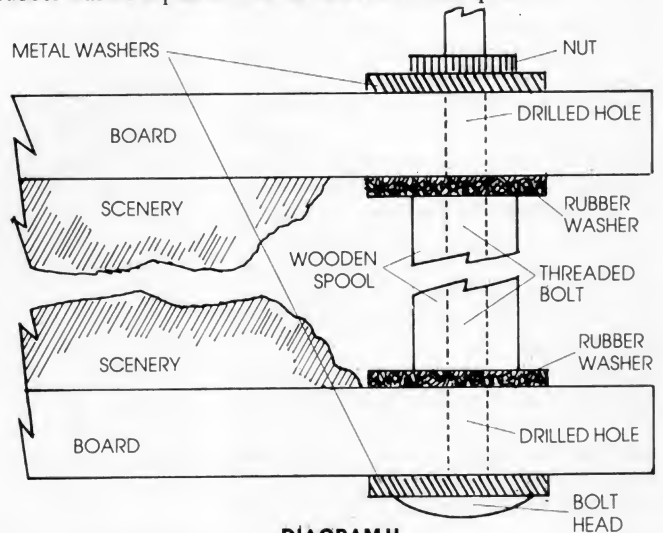
The four boards are placed top surface to top surface, forming two sandwiches with the scenery inside (Diagram G). The spools have to be long enough to serve as bumpers to prevent the hilltops from touching.



**DIAGRAM G**

Diagram H illustrates these supports of bolts, nuts, washers and spools.

To assemble, place one two-by-four-foot board on the ground or floor, varnished side down. Going from hole to hole in each of the corners, insert a bolt, head down, with a metal washer between the head and the board. The board should lay flat on the bolt heads. Place a rubber washer (to prevent damage to the painted surface) over each bolt. Next, put the wooden spools onto each bolt, resting on the rubber washer. Another rubber washer is placed over the other end of the spool.



**DIAGRAM H**

The board drilled to fit over the quarter on which you are working is now positioned, scenery side down, placing four bolts through the four corner holes with metal washers over each protruding bolt end. Screw down the bolts as tightly as possible, though not tight enough to bow the boards. You may need a screw driver and pliers to secure the nuts and bolts. The same process is followed for the remaining two boards.

This will give you two packages of approximately four feet by two feet by six inches, easier to store and move through doorways and up and down stairways.



# The Duffelbag

BY RICHARD K. RIEHN / WHAT'S IN A NAME?

Continuing the theme of the last Duffelbag, let's talk about the cavalry. Here, even more so than with the infantry, there is considerable speculation on the military role of a multitude of titular sub-branches. However, as was the case with the infantry, the names might frequently be different, the uniforms border on the outlandish, but the job was the same.

Since the days of the medieval chivalry, the mounted arm divided itself into heavy and light horse. At the highwater mark of medieval armor, the difference between the two was marked primarily by the "covered", or "barded", horse, which set the knight apart from the sergeant or man-at-arms, even though the men themselves might be quite similarly equipped where body armor was concerned.

In the France of Louis XII, these "light" cavalrymen became known as the light horse or *cheveu-legers*. And this title stuck for a long time, even after their fully barded counterparts had passed from the scene and they themselves took on the role of main battle cavalry. Thus, it came to pass that the heavy, or battle, cavalry of 17th and 18th century France was collectively called the "light cavalry", even though it was "light" only in a retrospective sense.

Elsewhere, the tradition of the medieval knight became the inheritance of the *cuirassiers* or the so-called "Regiment of Horse." This latter title, for all of its inherent simplicity, implied, of course, that they were the only legitimate cavalry and that all the other mounted troops were something else. Beyond that, there is also an obvious kinship with the legitimate line infantry, the "Regiments of Foot."

There are two different ideas on the root of *cuirass* or *cuirassier*. On one hand, it is believed that the word stems from the French *cuirasse*, which is derived from *cuir* (leather). This contention is reinforced by the fact that the earliest breast plates were made of jacked leather.

Jahns, another noted historian, looks to the Italian *corozza* as deriving from *core* (heart) as, indeed, the purpose of the breast plate was to protect the heart.

When the design of firearms had progressed sufficiently to permit their ready use from horseback, a new breed of cavalryman appeared. Unlike the foot soldier, a man on horseback might easily carry as many as three firearms and use any one of them without having to let go of the other.

During the Thirty Years' War, the men so armed became known variously as *arquebusiers* (*Harquebusiers*), *carabiniers* (*Karabiniers*) or *Bandolier Reiter*. The latter name was derived from the French *bandouliere* or, simply, *bande*, the wide band or belt worn over the shoulder, from which the flasks holding pre-measured charges were suspended.

Armed with an arquebus or carbine as well as



ILLUSTRATION BY JOB

two horse pistols, these men could fire three times without reloading. The cuirassier was also armed with one or two horse pistols, but his tactical role differed from the arquebusier in the following manner.

The firepower of the arquebusier was brought to bear in a tactical maneuver known as the *caracole* or *caroussel*. Formed-up in troops with a relatively narrow front of a dozen or so men, but six to eight ranks deep, on the average, the firefight would be conducted by sending the ranks forward one at a time into small arms range. Discharging their weapons, they would then clear the front for the next rank to go forward, the process repeating rank by rank.

This wasn't really a new maneuver. The hard-riding Mongols had already perfected this technique with their archers centuries earlier.

The difference in the employment of the cuirassiers and these arquebusiers was marginal. While the latter were the first to be armed with a powerful shoulder firearm and intended to soften up the objective, the former were intended to charge home, sword in hand, after having first discharged their pistols.

The titles of *arquebusier* and *Bandolier Reiter* fell into disuse, but that of *carabinier* stuck.

Again, there are a couple of conflicting stories as to the origin of the word, but its most likely source comes from Spain, where the *carabinier* first appeared. The Spaniards probably picked it up from their Moorish arch-enemies, the root word being *Karab*, the Arabic for firearm.

Ultimately, almost all the cuirassiers ended

up with double or triple-barrel armament. i.e., one or two pistols and a carbine. But the title of *carabinier* persisted and became frequently applied to the elite men in the companies, troops, or squadrons, who served as fouragers, usually prior to becoming elevated into the ranks of the NCOs.

As was the case with the *fusilier*, a certain distinction attached to the title of *carabinier*. But for the origin of the *carabinier* regiments, we must look to the lowly *dragoon*, who was also a creation of the musket and ball era.

All of the branches discussed so far were considered *cavalry*, be they cuirassiers, carabiniers, or arquebusiers. In some instances, the latter even shared the cuirass with the cuirassiers. They were cavalry troopers, expected to do combat on horseback.

Not so the *dragoons*. They were foot soldiers, mounted on the poorest but still serviceable grade of hacks, which were intended to be nothing more than transportation to move the dragoons quickly from one place to another. Having arrived on the scene, the dragoons were to dismount and fight like infantry. Thus, during the earliest stages, half of the dragoons were armed with pikes, which they gave up only when the infantry did. However, other vestiges of the infantry remained long after the dragoons had squeezed themselves into the line of the battle cavalry. Almost into modern times, the dragoons were organized into companies, rather than troops or squadrons and they continued to carry swallow-tailed guidons and standards, rather than the square types of the

cavalry. Another characteristic prevailing well into the 19th century was the so-called dragoon music (woodwind harmony music, as infantry) rather than all brass instrumentations, and infantry-type drums in place of kettle drums. The musicians themselves were called *hautbois* (as in the infantry) rather than trumpeters (as in the cavalry).

The most important differentiation, however, was that dragoons still carried the clumsy matchlocks of the infantry even after the cavalry was already armed with the more sophisticated firelocks. In time, the fouragers were armed with carbines, basically nothing more than a firelock with a shorter barrel of smaller bore and a lighter overall construction. Eventually, these came with rifled bores, while the rest still made do with smoothbores.

Elite soldiers, like the grenadiers, these men were occasionally brigaded into larger formations. In the course of army expansions, these might be kept in hand to furnish the cadre for new units. Or, rather than raise a new formation, an existing unit might be converted and upgraded for various reasons, including meritorious service. Thus, almost without exception, we must look to the dragoons for the origin of *Carabinier Regiments*.

It was the British 6th Dragoon Guards who were granted the title of *carabiniers* somewhere near the end of the 17th century.

The *Leib-Karabiniers* of Frederick the Great first saw life as a dragoon regiment in 1692 which, in the course of expanding the cuirassier arm of the Prussian army, was upgraded to become a cuirassier regiment in 1718 and received its honorific title of *Leib-Karabiniers* when Frederick not only granted them the title of *Karabiniers*, but made the "his own" (*Leib*=personal) regiment as well.

Similarly, the French *Carabiniers* did not receive their cuirasses until 1810, at which time they also ranked separately at the head of the roll of French cuirassier regiments.

As one might suspect by now, the origin of the word *dragoon* is also subject to its own apocrypha. But there is little doubt that, like so many other soldiers, the dragoon derived his name from his main armament; the dragon, an outsized pistol.

Ultimately, in conformity with the laws of evolution, the dragoons stepped beyond their original role and infiltrated the line of the cuirassier regiments. In the time of Frederick the Great, the dragoons were generally found in the second line of the order of battle. But Hohenfriedberg, in 1745, was already a great, indeed, the greatest day of the dragoons and by the time of the Seven Years War, they were often found up front in the battle order as well.

In 18th century France, where only one of the so-called "light cavalry" regiments actually wore cuirasses, the main distinguishing feature in a military sense was that the dragoon rode a somewhat lighter horse and, in contradiction to earliest times, carried the better musket and was still trained to fight on foot as well as on horseback.

The amalgamation of the cavalry into a standard, all-purpose weapon was well under way when Napoleon, that great innovator of modern war, turned back the clock.

A master of operations, he created an anachronism with the formation of his heavy, all cuirassier and all dragoon divisions. In addition to this oddity, of course, there are several other indicators that the cavalry was one of the Emperor's blind sides. Even so, the strict division of light and battle cavalry which came to the fore once more during the Napoleonic Era focused attention on several other denominations, some of which had already made a name for themselves in earlier times.

The first and foremost archetype of modern light cavalrymen were the hussars. However, with articles in several previous issues of *CAMPAIGNS*, it seems hardly necessary to again dwell on the origins, intent, and purposes of this arm.

Arising out of a certain ethnic environment which was a distinctly East European answer to an Oriental problem, the answer of the West to the hussar, notably in France, was the *chasseur a cheval*.

Even though France had access to recruits from Eastern Europe, it needed far more light cavalrymen than were readily available from that source. Lacking the close proximity of the Austro-Hungarian culture, the French turned to that other light infantry man, the Jager (*chasseur*), for its prototypical inspiration. By putting him on horseback, the *chasseur a cheval* (German: *Reitende Jager* or *Jager zu Pferd*) was born.

That the *chasseur a cheval* bore a distinct relationship to the hussar in France can hardly be denied. One need only observe the busby and the hussar-style frogging on the full dress vests during the early period. Equally beyond denying is the disdain in which the French hussars held these *parvenus* of the cavalry. The great Lasalle himself apparently delighted in heaping downright character assassination upon the hapless *chasseurs*, who had taken the place of the earlier dragoons on the bottom rung of the cavalry ladder.

Yet, the *Chasseurs a cheval* were an ubiquitous lot. They comprised the most numerous element amongst the entire French cavalry, their number exceeding the sum total of Frederick the Great's entire cavalry, lock, stock and barrel.

Some of the German princes of the Rhine Confederation as well as the other satellite kingdoms followed the French fashion in naming some of their light cavalry units *cheval-legers* or *chasseurs a cheval*.

*Cheval-legers* simply means light horse and the appellation is said to have originated in France in 1498, when these light regiments, together with the *carabiniers*, constituted the light cavalry. The title stuck for a time, even after it was no longer reflective of the facts. Yet, while the heavy cavalry of France was still known as the "light", it became fashionable in 18th century Austria and Bavaria to characterize their dragoon regiments as *cheval-legers*.

Another specialized cavalryman, the *ulan*, was also introduced to Central European military establishments during the 18th century.

The name for these troopers was derived from the Tartar *Oghlani*. These were the young noblemen who bore long lances and constituted the body guard of the khans among the Crimean

Tartars.

The use of the lance was widespread among all of the Oriental horsemen and the East Europeans, notably the Poles, who held the longest frontier of Western culture against the East and introduced lances into European military establishments.

Despite the great popularity of lancers among military miniature collectors, the proper use of the lance is widely misunderstood. The medieval knight, standing in the stirrups of his charger to brace himself against the impact of his lance, securely couched under his armpit, left such an indelible impression on the Western mind that we have an altogether false image of the *ulan* or *cheval-leger* lancer.

The *ulan* was a light cavalryman who generally fought in open order and used his lance in the fashion of a long rapier, held at the fulcrum.

Frederick the Great hired a platoon of Moslem Bosniaks during the early 1740s. But, owing to an early misadventure of the unit, the lance fell into ill repute with the king. Even so, a full regiment was eventually raised.

The most enduring fame of the *ulan* in the West came through the stellar performance of the Polish *cheval-legers lanciers* in the French service during the Napoleonic Wars. Both in the Vistula Legion and in the Imperial Guard, the Polish Lancers wrote many bright pages. Indeed, their success caused many other military establishments to raise lancer formations of their own — mostly with questionable results.

A man with a lance enjoyed considerable advantage of reach over an adversary armed with a sword. This circumstance prompted the Prussians, for example, to arm their militia cavalry with this weapon. It was thought that the extra reach of the lance might compensate for their obvious lack of other cavalieristic skills. Not so. The lance, in the hands of a man not the complete master of his trade, was a liability rather than an asset. It might take from two to three years to make an ordinary recruit into a full fledged cavalry trooper, but it might take another year or two to make him into a proficient lancer.

There is yet another bit of history attached to the lancer which rarely finds mention in history books, which also led to the misinterpretation of other historical facts.

The Polish lancers wielded their weapons with masterly skill. Quick-tempered fighting men to begin with, they would sell themselves dearly when cornered, knowing they could expect little sympathy when captured. On occasion, some were cut down even after they had surrendered. The reasons for this had very little to do with the fact that they happened to be Poles. It could happen to other lancers as well. Rather, it was the weapon which was feared and hated by other soldiers.

The lance point, quite apart from being anything but surgically clean, made small puncture wounds, usually carrying bits of cloth or other foreign matter deep into the wounds. These would quickly heal over on the surface while continuing to suppurate inside without draining. Thus, blood poisoning would frequently bring death even to those lucky enough to avoid

*Continued*





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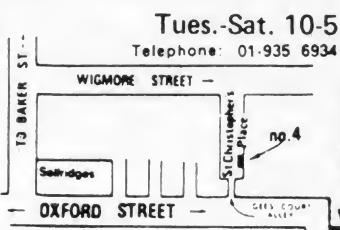
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## THE DUFFELBAG

Continued from page 15

gangrene or tetanus . . . and this often from what might otherwise be regarded as insignificant flesh wounds.

When it became apparent that the heavy Napoleonic battle cavalry was in need of organic light cavalry, not merely for the purposes of reconnaissance but also to keep it from being molested by the light troops of the enemy, single squadrons from the light divisions were attached to the cuirassier formations.

In the Imperial Guard, new squadrons of the so-called Middle or Young Guard, their ranking depending on the chronological order of their organization, were raised and directly attached to the senior or parent regiments.

The *Eclaireurs* as well as the *Gardes d'honneur* date from this expedient late in the Napoleonic Era. These units were to furnish the same services for the cavalry as the *voltigeurs* rendered for the infantry, i.e., flankers and skirmishes.

Here, too, equipping the *eclaireurs* with lances must be regarded an error in judgement. As was the case with the Prussian *Landwehr* (militia) cavalry, there was not nearly sufficient time to do what was necessary by way of proper training.

There remain yet some unit designations like the *Gardes du corps*, the guards in general and the *Grenadiers a cheval*.

*Gardes du corps* simply meant body guards and no matter what may have originally given rise to the title of guards, by the time standing armies came into being their function had become largely ceremonial and decorative. As house regiments — that is, with the sovereign or members of the royal family as colonels — they did enjoy special consideration. Several military establishments, notably Austria and Frederick the Great's Prussia, maintained no guard formations at all. The Giant Grenadier Battalion bore the title of Grenadier Guard only in memory of Frederick William I and the *Garde Regiment* was so called only because it was the King's Own. Conversely, in some of the lesser principalities, the better part, if not all, of the army enjoyed guard status.

Russian history has taught us that guard formations could be as much a liability as an asset. If, however, revolution went beyond the precincts of the palace, then the best guards were the foreign mercenaries who owed allegiance to no one other than their royal paymasters. This idea goes back as far as the Vikings who guarded the emperor of the Byzantine Empire and, perhaps, then some.

In medieval Europe, it was the Swiss who elevated the business of guarding royal and princely personages to an industry. And, true to their bargains, they sealed one of the many they made in spectacular fashion during the French Revolution.

Thus, the guards, in the narrowest sense of the work, were largely a matter of internal affairs. In a military sense, in time of war, they represented an elite body of troops which, more often than not, was held back and out of harm's way to the utmost possible degree.

Continued on page 54

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## TOTAL REALISM

*Continued from page 5*

modelmaking craftsmen to be found in Europe. Soon to celebrate its centenary, Thorp's head office is in Bloomsbury, at the heart of London's architectural community.

The company was founded in 1883 by John B. Thorp. A keen student of architecture with a flare for theatre display, Thorp started his business by producing drawings and perspectives for other local architects. His aptitude as a craftsman soon led to commissions for models instead of drawings. His models for such renowned architects as Gilbert Scott and Edward Lutyens quickly established his reputation as a model maker in London.

During the early 1900s, John Thorp produced a series of large panoramic models of Elizabethan London, accurately depicting scenes from Old London Bridge, Frost Fair on the Thames, and a spectacular Great Fire of London, complete with convincing flames and smoke. After a number of successful fairground tours across England, the models, by that time famous, were put on permanent exhibition at the London Museum.

One of Thorp Modelmakers' most impressive models is one on view in the Crypt at Canterbury Cathedral, depicting the building of such a cathedral. The model, highly creative in its execution, is an accurate reconstruction in miniature of a thirteenth century scene, with stonemasons, blacksmiths, and carpenters at work. The figures are commercially available 54mm castings, carefully converted and dressed in period costume.

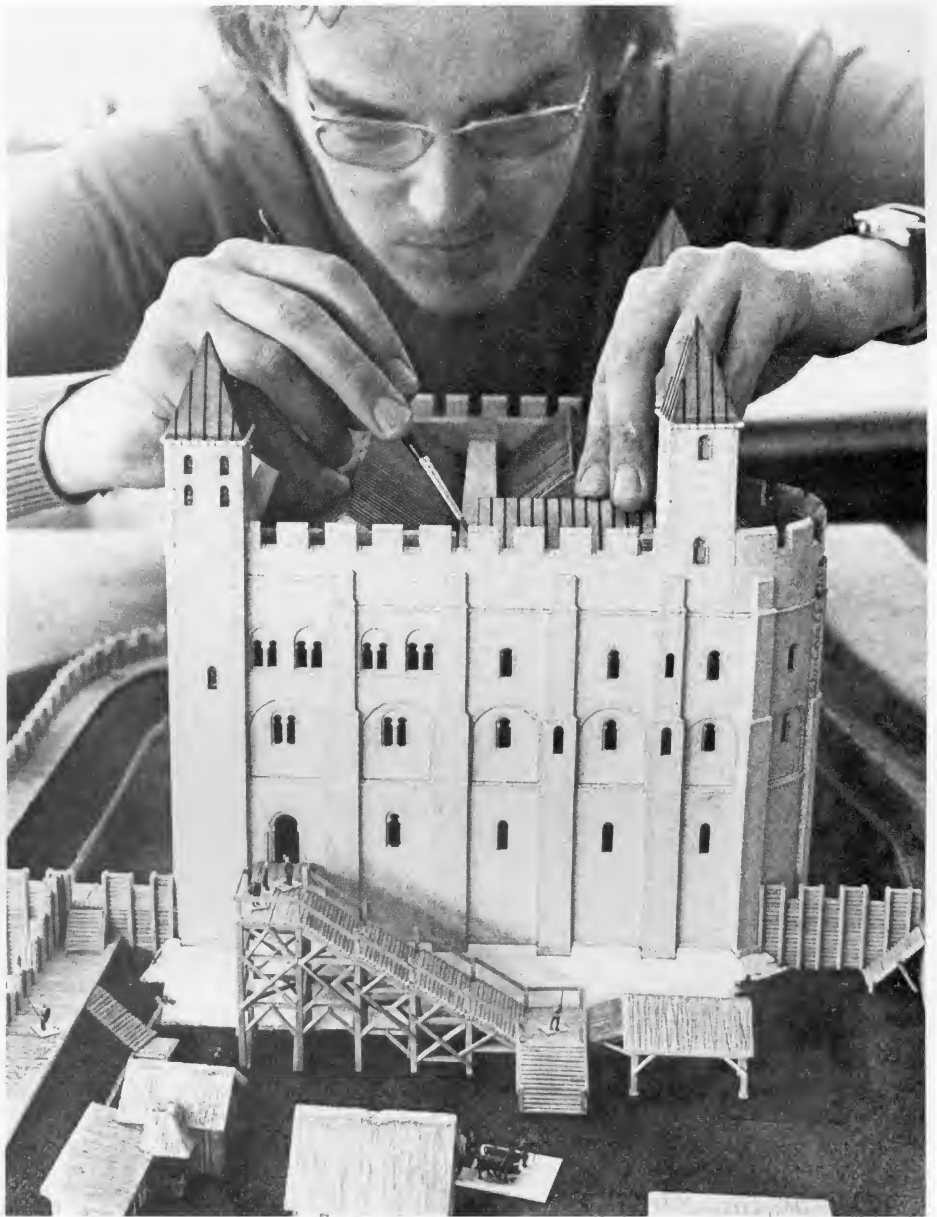
The firm, since its inception, has been interested in the total concept of model making. Its clients are varied; at any one time in the work rooms it is possible to see models of a North Sea oil drilling platform, a working satellite tracking station, a sports center for Nigeria, a copper mine in Zambia, or even a new palace for a Middle East ruler.

To maintain this wide versatility, Thorp's model builders are encouraged to follow their own special interests and hobbies. One of Thorp's artists is heavily involved in military modeling. Another has recently completed a research program on Glastonbury Abbey, including a model and complete drawings of the abbey prior to its destruction in the fifteenth century.

Historical models are the most challenging in that they differ in one important way from all other subject matter: they are reconstructions of facts that time may have destroyed. Drawings, paintings, and even photographs can comfortably ignore and obscure awkward details which cannot be determined from available evidence but an historical model has to make a positive three-dimensional statement about every single detail portrayed.

When Thorp Modelmakers was called on by London's *Sunday Times*, sponsoring an exhibition at Greenwich to celebrate the Bicentennial of the American Revolution, to prepare some dramatic models of the major battles at New York and Yorktown, a research program was undertaken before any drawing or building commenced.

*Continued*



*A model of the Tower of London, as it once was, receives touch-up work from Nicholas Gafney. Below, a detail from Thorp Modelmakers' Battle of New York diorama.*





## TOTAL REALISM

### *Continued*

First, a synopsis was drawn up of two battle scenes, the first to show the beach landing by Lord Howe's British infantry at Long Island in 1776 that led to the Capture of New York, the second to depict the defeat of Cornwallis at Yorktown in 1781.

From the written briefs, a list of questions requiring historical information or analysis was drawn up. Among these were:

What was the state of the tide at 8 a.m. on 22 August 1776 at Gravesend Bay, Long Island?

Which British regiments actually landed on that morning?

Did they land from ship's boats or from the seventy-five specially made flatboats that, it was discovered, were made on Staten Island during the summer of 1776?

How were the guns and stores unloaded?

A message from the Master of Ordnance, writing home to England from Staten Island just before the battle, and found by a member of Thorp's research team in the archives of the British Museum, provided the first clue about eleven large bateaux used to transport guns across the open water between Staten Island, the main British supply base, and the assault beaches on Long Island.

Confirmation of these craft was found later in a contemporary painting showing their use again later in the campaign. Accordingly, one of these craft was included in the New York diorama.

The answer to weather and tide condition was found by another researcher at the Maritime Museum in Greenwich. From the Sailing Master's log of the bomb vessel HMS "Carcase" came the entry:

"Wind variable, first and second parts fresh breezes and heavy squalls of wind and rain and lightning. Company getting ordnance stores on board.

"At 5 a.m. weighed and came to sail.

"At 9 a.m. came to anchor in Gravesend Bay in 8 fathoms of water. Gravesend ferry N.E.

"At 12 weighed and shifted our berth. Came inshore and anchored with small bower. Veered to half a cable with a spring on our cable.

"Lord Howe hoisted his flag on board the Phoenix and made the signal to land the troops.

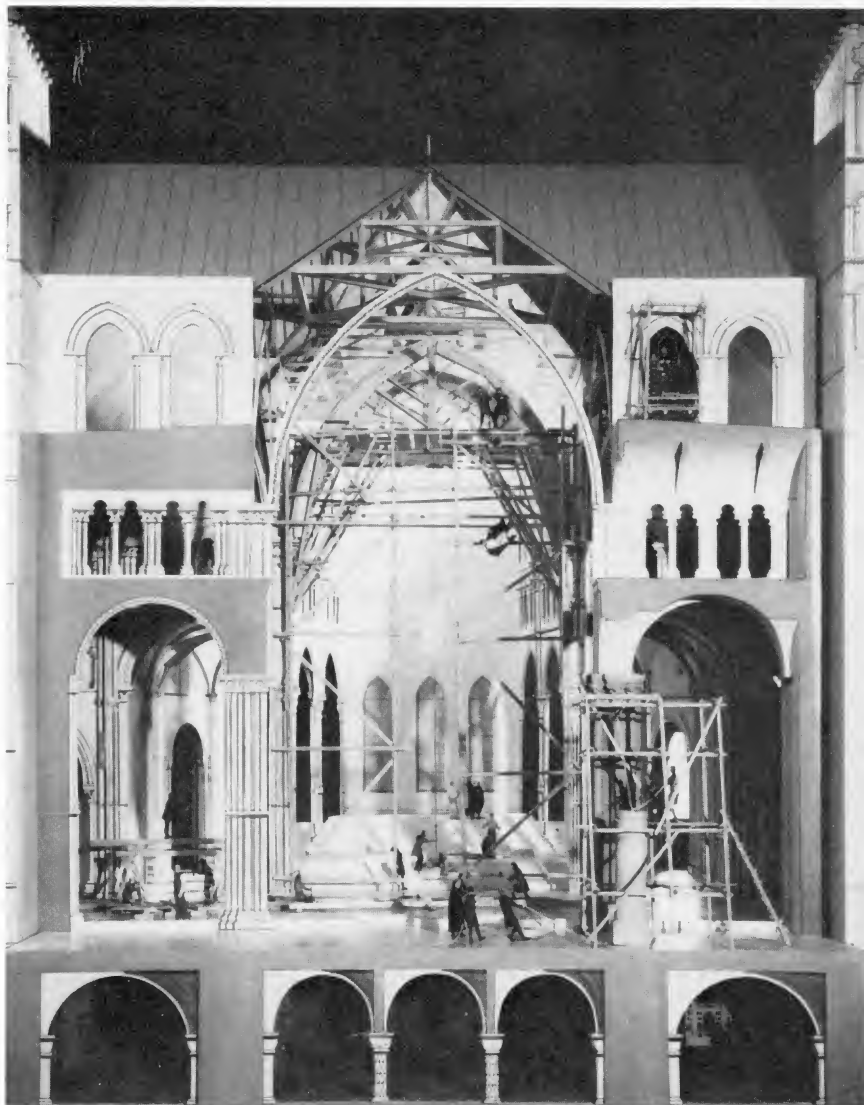
"Loaded our mortars and prepared for service."

Further research uncovered evidence of the 4th Light Infantry Regiment and its commander, Lieutenant-colonel Harry Blunt, who was included in the diorama.

From these and a score of other sources, a picture emerged of the actual day two hundred years ago: a calm morning at low tide after a heavy storm the night before. The event itself was the largest amphibious landing ever attempted at that time; more than four thousand troops were landed in two hours, with twenty thousand more following. All of the research was incorporated into a fully factual and detailed diorama, including an illuminated pictorial map detailing the course of the campaign.

The battle of Yorktown was constructed at the scale of 1:1250, more than a hundred feet to the inch. This permitted showing the complete area of the battle. The guns were only 5mm long and the troops — thousands of British, French, and American — were only 2mm high. Nevertheless, all were correctly modeled and painted. The frigates and transports were depicted either driven ashore or on fire and numerous buildings are in ruins, with walls and roofs pitted with shell holes.

The final model showing the battle of Yorktown depicted the storming of Redoubt No. 10 under Alexander Hamilton. This comprised thirty specially made figures, crossing open ground in front of the redoubt, with the British putting up a final suicidal defense. □



*The construction of Canterbury Cathedral, built in 1/32 scale.*



*British grenadiers, from one of Thorp's scenes.*

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By **PIERRE CONRAD**

TRANSLATED FROM THE ORIGINAL FRENCH BY MOIRA CLEGG

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*Continued on page 49*



*French infantrymen of the First World War.*





*The charge of a regiment of Napoleonic French hussars.*

*Prussian kurassiers of the War of 1870.*



*French gendarmes at a fountain in a town square. Ménager's unique miniatures, reminiscent in style of the French Impressionist painters,*

*have been acclaimed by art critics and modelers. Invigoratingly fresh in technique, each piece is carefully researched for accuracy.*



# THE UNIFORMS OF THE

**T**he subject of military dress was a constant sore point among the Continental Army. Try as they might, the rebellious thirteen colonies were hardly able to clothe their fighting men according to the set European standards of the day. Joseph Plumb Martin, a Connecticut sergeant in the Continental Corps of Sappers and Miners, fought the British seven long years, and he had this to say on the matter:

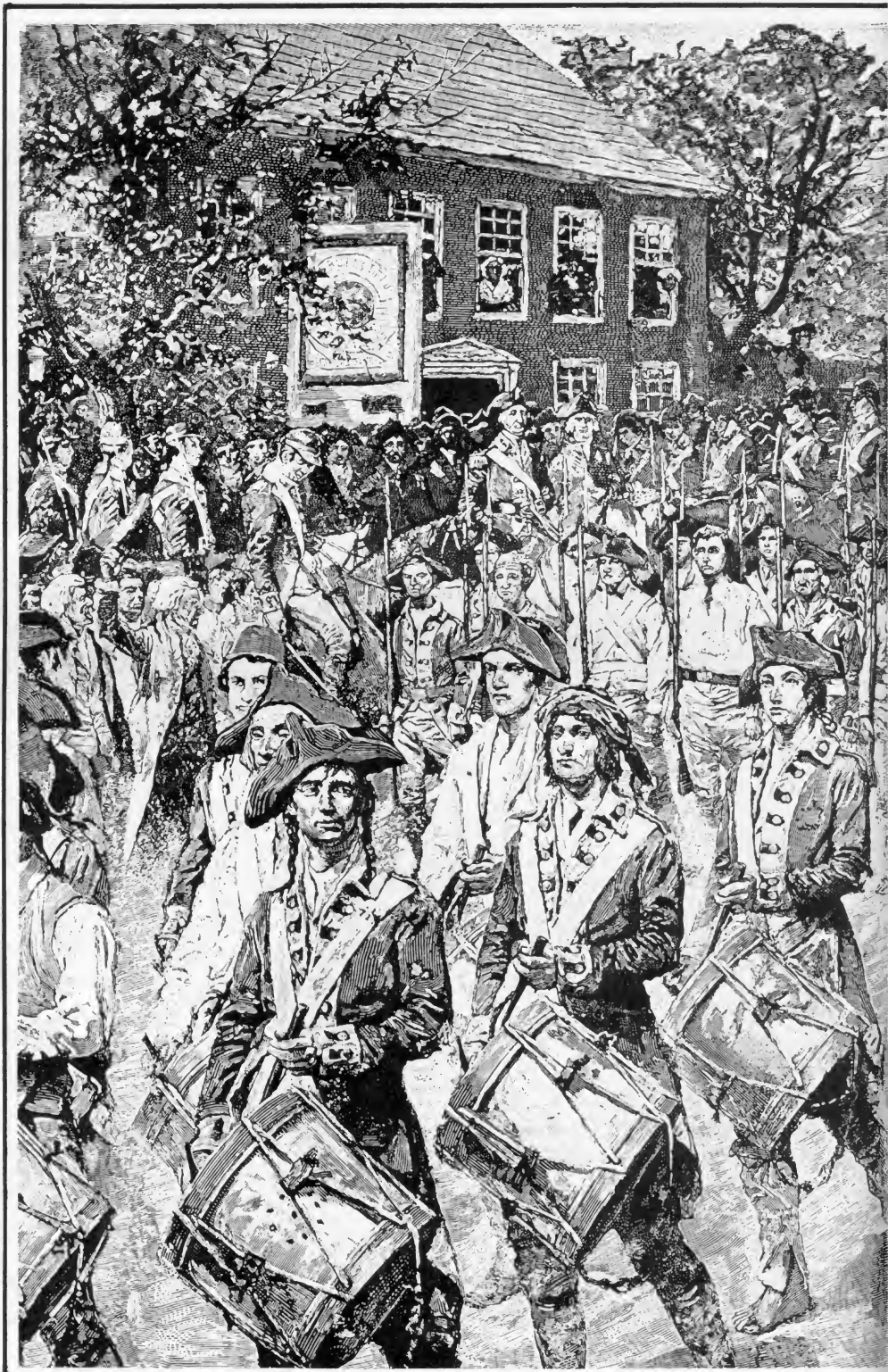
"Now, I think the country . . . showed but little modesty at the time alluded to, for she appeared to think her soldiers had no private parts. For on our march from the Valley Forge, through the Jerseys, and at the boasted Battle of Monmouth, a fourth part of the troops had not a scrip of anything but their ragged shirt flaps to cover their nakedness, and were obliged to remain so long after."

To be fair, it must be admitted that the infant United States did not possess the means or resources necessary to produce the clothing needed. An aggressive British naval blockade inhibited the importation of vital materials, and even when shipments from France and Holland did get through, they never contained enough to go around. Incompetence and corrupt greed also played a part. In some states, the clothier's efforts were so half-hearted as to border on criminal negligence. Under these disheartening conditions, it is easy to see why the Rebels made such a motley appearance. Worn-out articles were repaired or replaced with whatever was at hand. What the Continental could not beg borrow or steal, he did without.

Following contemporary European custom, the basic tactical and administrative unit of the Continental Army was the single-battalion infantry regiment. The regiment was the Rebel soldier's home; it was responsible for the rank he bore and the clothes he wore. It was also supposed to feed, arm, and train him, and tried to do all three with a varied measure of success. Owing to the new nation's inexperience and naivete, the number of regiments authorized, the number actually raised, and their tables of organization, were altered time and time again. It took quite some time for the paper figures to approximate those in the field, a coincidence that rarely occurred.

Those ramshackle militia units that answered the Lexington/Concord alarm in April 1775 and joined the siege of Boston followed no set order of battle. When the Continental Congress

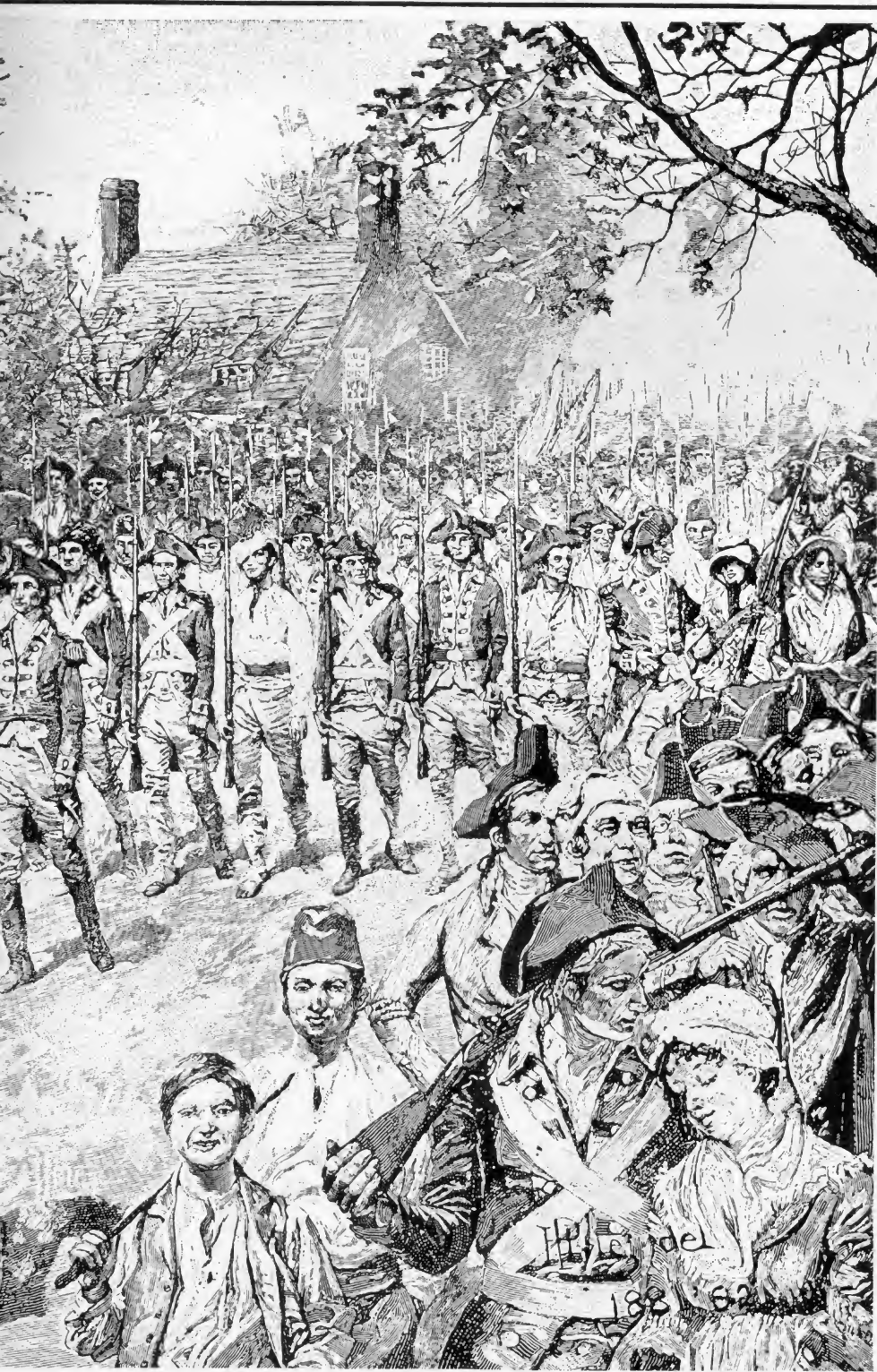
*Gregory J. W. Urwin is a graduate assistant in the Department of History of John Carroll University.*



# CONTINENTAL ARMY

BY GREGORY J. W. URWIN

Photographs by Claudette Tischler



adopted them as its own, the legalistic minds assembled at Philadelphia went to work. On 4 November 1775, Congress authorized the formation of a "Continental Army" of 20,732 men, apportioned into twenty-seven regiments, raised for the term of one year. Each battalion was to have 728 officers and men distributed evenly into eight companies. Each company was to have a captain, two lieutenants, an ensign, four sergeants, four corporals, a drummer, a fifer, and seventy-six privates. A Continental regiment was to be commanded by the three traditional field officers, a colonel, lieutenant colonel, and major, assisted by an adjutant, quartermaster, surgeon, surgeon's mate, and chaplain. In July 1776, this staff was enlarged with a paymaster, sergeant major, quartermaster sergeant, drum major, and fife major. This "November style" organization was also applied to over twenty regular units that never assumed the official "Continental" title: Bedel's New Hampshire Rangers, Haslet's Delawares, Smallwood's Marylanders, and the Virginia, North Carolina, and New Jersey lines.

A discouraging response by prospective recruits prevented most of these regiments from fielding more than 400 effectives. Sickness, desertion, and a string of costly defeats lowered that average even more. By the end of 1776, George Washington's army was in full retreat and down to 5,000 men. Anticipating these disasters, Congress proclaimed, on 16 September 1776, that eighty-eight battalions were to be raised with all dispatch. Convinced that the Revolution was to be a drawn out affair, the nation's rulers increased terms of enlistment to three years or the duration. Although Washington had an army to command in 1777, the turnout was not very encouraging. Battalion strengths averaged between 400 and 200 men; some units were reduced to skeleton forces of less than a hundred rank and file.

On 27 May 1778, a new organization was finally adopted for the Continental Line. The number of regiments was dropped to eighty and the men from eliminated units were absorbed into those remaining. The structure of the regiment itself underwent modifications too. A light infantry company was added to each battalion, bringing the total up to nine. It was to be kept at full strength at all times with replacements from the other eight. Regimental strength

*Continued on page 30*

*Left, Howard Pyle's drawing of the Continental Army marching into New York.*



# CONTINENTAL UNIFORMS

PHOTOGRAPHS BY CLAUDETTE TISCHLER

Top, left to right:  
**PRIVATES, WESTMORELAND COUNTY MILITIA, c. 1775.** The many non-military items employed at the outset of the Revolution are clearly visible. Both men are armed with Pennsylvania long rifles and wear small round hats, favored by riflemen, decorated with feathers and buck tails. The soldier at left wears Indian-style leggings, tie shoes instead of buckle types, and carries a fishnet hunting bag.

**LIEUTENANT, 8TH PENNSYLVANIA REGIMENT, c. 1779.** A company subaltern dressed according to the Regulations of 1779. Symbols of rank are the silver epaulette on the left shoulder, crimson waist sash, sword, sword belt and plate. He wears a full coat, without the tails turned back.

**PRIVATES, 5TH VIRGINIA REGIMENT, c. 1779.** The soldier at left wears several items of distinctly native manufacture, the most obvious being a combination knapsack-haversack. His cartridge box is of brown leather, with double-X stitching. The black metal cartridge cannister, with regimental notation, carries thirty-six extra rounds.

**DRUMMER, 8TH PENNSYLVANIA REGIMENT, c. 1779.** Drumstick holders are visible on his crossbelt: the carrying cord on the bottom of the drum was for long marches.

Bottom, left to right:  
**FIFER AND DRUMMER, 5TH VIRGINIA REGIMENT, c. 1799.** As in European armies, Continental musicians wore coats with reversed colors.

**SERGEANT, 5TH VIRGINIA REGIMENT, c. 1779.** Rank is indicated by the old-style red shoulder strap on the right shoulder, authorized by an order of July 1775. He is armed with a French Charleville musket. Imported in large quantities after 1777, these stronger, lighter, .69-caliber firelocks were preferred by the Rebels to the less-than-ideal British Brown Bess.

**FIFER, GEORGE ROGERS CLARK'S ILLINOIS REGIMENT, c. 1781.** Founded under the auspices of Virginia, recruited in Kentucky, and engaged in expeditions against the British and Indians in Ohio and Illinois. This musician wears a short "Jacoat," woolen Spanish smallclothes, and equipment of Spanish design. Footwear are tie shoes.

**PRIVATES, 8TH PENNSYLVANIA REGIMENT, c. 1779.** Dressed according to Continental standards, these soldiers even wear the white on black cockades ordered by Washington to mark the French alliance. Instead of full-length regimentals, the 8th Pennsylvania was issued coatees.







*This vivid close-up from a Bicentennial television series, "Decades of Decision," provides an excellent view of two typical Continentals in the field, circa November/December 1776. The soldier at left wears a flopped*

*civilian hat; buttons are missing from his coat. His wounded companion wears a finger-worn cocked hat, a coarse civilian coat, and cracked leather accoutrements. (Photograph courtesy the Public Broadcasting Service.)*

## THE CONTINENTAL ARMY

*Continued from page 27*

was reduced to a more realistic figure of 585 officers and men. A company now consisted of a lieutenant, ensign, three sergeants, three corporals, a drummer, a fifer, and fifty-three privates. Six companies were commanded by captains; the other three were personally led by the colonel, lieutenant colonel, and major.

In 1780 Congress permitted Washington to cut down the number of infantry regiments to sixty. This was done again in 1781, dropping the army down to fifty. In this manner, smaller units were broken up and their members distributed among the bigger ones, thus keeping most Continental battalions at a respectable level of fighting size. On 1 January 1781, Congress authorized 717 effectives for each regiment, officers included. The command staff remained the same as before, but each company was enlarged to five sergeants and sixty-eight corporals and privates.

### ENLISTED MEN

The outraged New England farmers who marched to the sound of the guns on 19 April 1775, and helped to drive the Redcoats into Boston, came to war as they were, with every type of civilian coat or smock on their backs. When it became clear that a regular force was required to prosecute the conflict to its conclusion and bear the brunt of its burdens, plans

were drawn up to dress it appropriately. Almost all the American officers with any smattering of military experience had acquired it under English tutelage, and they turned to the tastes of their old masters as a guide. The Mother Country's martinets firmly believed that half the job of making a man into a soldier was getting him to look like one. They laced their troops into tight, uncomfortable clothes that cut off the circulation, irritated the skin, and forced the poor boys into artificial, ever-erect poses. Mere men of the times, the Rebel leaders liked what they saw and did their best to copy the British example. Fortunately for the soldiers, the country's impoverished circumstances prevented them from succeeding too often. And when they did, the individualistic American warrior usually performed the alterations that made his uniform easier to live with.

A few crack militia units already had clothing in the English style, red coats and all. For the sake of ready identification and their own safety, these organizations discarded their fancy coats in favor of garb of a more American character. Brown was officially chosen as the Continental Army's coat color in November 1775. As the Revolution progressed, however, blue came to be predominant. Of course, the scarcity of material meant that the shades of various coats differed widely — even in the same regiment. Dyes other than brown or blue were used, depending on the preference of a

unit's state legislature, commander, or the fortunes of war.

If he was lucky enough to possess a full uniform, this is what the Continental wore:

The regimental coat was made of heavy wool or broadcloth. It came with a collar, lapels, and cuffs about three inches wide. The lapels were buttoned back, extended to the waist, and the coat was worn open. Following the British practice, the Rebels faced the collar, cuffs, and lapels in a different color than that of the body of the coat to distinguish between the regiments and their states. The coat's skirts usually extended to the back of the knees, where they were bound back to reveal the white lining. Due to wear and tear or a lack of fabric, the coat's length was often abbreviated. In many cases coatees, which barely covered the buttocks, were issued.

Under his military coat, the well-dressed Continental wore an assorted collection of small-clothes, namely a waistcoat and a pair of breeches. Smallclothes were made of wool, linen, or unfringed buckskin, and came in white or buff. The soldier wore his shirt under the waistcoat. Stockings of any material were pulled up over the calves and feet. Black linen gaiters or spatterdashes, buttoned over the shoes and stockings, protected the lower legs from mud, brambles, and thistles.

Black cocked hats were the standard head gear. Preferably, these items were bound in



white tape, but the practice was optional. On the left side of the hat, the Continental displayed a black cockade. Later in the war, to honor the French alliance, Washington ordered his men to add the white cockade of the Bourbon dynasty as well. A stiff black leather neckstock was fastened around the neck over the protruding shirt collar. The stock served as a deterrent to bladed weapons and forced the Patriot to hold his head erect.

On his right hip, the private sported a cartridge box which was suspended from a belt worn over the left shoulder. Cartridge boxes were made of black or brown polished leather. If he was lucky enough to own one, the Continental's bayonet hung on his left side from a belt on the opposite shoulder. The cross belts were supposed to be of white or buff leather; because of the previously mentioned shortages, however, linen was a frequent substitute.

This was the ideal for which the Continental Army strove. It was seldom achieved. Once again, Sergeant Martin furnishes an eloquent example of high hopes and broken pledges:

"They (the Continentals) were . . . promised the following articles of clothing per year. One uniform coat, a woolen and a linen waistcoat, four pair of shoes, four pair of stockings, a pair of woolen, and a pair of linen overalls, a hat or leather cap, a stock for the neck, a hunting shirt, a pair of shoe buckles, and a blanket. Ample clothing, says the reader; and ample clothing say I. But what did we ever realize of all this ample store — why, perhaps a coat . . . and one or two shirts, the same of shoes and stockings, and, indeed, the same may be said of every other article of clothing — a few dribbled out in a regiment, two or three times a year, never getting a whole suit at a time, and all of the poorest quality, the blankets of thin baize, thin enough to have straws shot through without discommoding the threads . . ."

Like the hard-pressed Confederates of not too many years later, the colonials took every advantage of native ingenuity and whatever resources they had. The soldiers preserved every piece of their uniforms as if they were gold, mending and patching their clothes until they resembled ragged quilts. Most of the rank and file made buttons for their disintegrating regimentals from wood, bone, or flattened lead bullets in lieu of hard-to-find pewter.

As unlikely as it may sound, it was the raucous, riotous riflemen who introduced the perfect substitute for the uniform coat. This godsend was the fringed hunting shirt. Made of hardy linen, hunting shirts were a logical development on the frontier, where tough, practical and (above all) inexpensive dress was a necessity. Washington was much taken by the rifleman's garb, and he ordered its adoption by those line units lacking the proper uniform. On 24 July 1776, the Commander-in-Chief praised this distinctively American garment in his General Orders:

No dress can be cheaper, nor more convenient, as the wearer may be cool in warm weather and warm in cool weather by putting on undercloaths which will not change the outward dress, winter or summer . . . Besides which it is a dress justly supposed to carry no small terror to the enemy who think every such person a complete marksman."

Originally intended as a temporary replace-



*Light Infantry privates of the 5th Pennsylvania Regiment, circa 1779. The leather helmets, with their plumes and feathers, mark these troops out from the common infantrymen as the elite arm of the Continental Army. (Photograph courtesy Philip R. N. Katcher.)*

ment, the hunting shirt was quickly accepted as a uniform in and of itself. Even men with conventional military garb wore hunting shirts to preserve their regimentals for special occasions. Hardly any unit went through the war without having to dress many of its members in this fashion. Some Continentals even had leggings and trousers made in the same fashion. Some regiments dyed hunting dress in some uniform color to distinguish between themselves. It was a common practice to sew collars and cuffs in the unit's facing color on the shirts as well.

Gradually, long trousers, leggings, and coveralls replaced breeches and gaiters among the Rebel troops. Also known as overalls and

"gaitered trowsers," coveralls did just what their name implies; they covered the entire leg and were fastened over the shoes in the same manner as gaiters. This new style of leg wear was extremely popular with the men, as it was easier to put on and maintain. Overalls were made from wool, linen, and old tents and they came in all colors.

The Patriot soldier wore a wide assortment of hats throughout the rebellion. These included civilian round and flopped hats, which were often pinned up on the left or right side. An item greatly favored by New Englanders early in the war was the knitted red Liberty Cap. The Continental liked to adorn his head gear with a variety of decorations and cockades. Furry



## THE CONTINENTAL ARMY

*Continued from page 31*

animal tails and feathers served in this capacity. Evergreen sprigs were stuck in the hats as signs of high spirits and vigor.

The Continental soldier carried his kit and rations in a knapsack, haversack, and canteen. The knapsack was usually made of water-proofed oilcloth or linen. The Americans either made their own or stole them from British stores. Some were covered in bright paint and marked by the regiment's insignia. The knapsack held the soldier's extra clothing and his blanket, if he had them. Some companies were never issued knapsacks. They had to make do with a simple blanket roll. The haversack, a linen food bag, was worn on the left hip from a linen strap draped over the opposite shoulder. The two most common water carriers were the round wooden canteen and the English sheet tin flask. Earthen vessels and glass bottles also saw some military service.

All the items described in this section could have been seen worn in any combination by the Continentals in Washington's army. Civilian and military garb, homemade items and those from Britain and France, finery and rustic simplicity were indiscriminately mixed. Too often the Rebel went without the basic necessities of existence, not to mention soldiering. From Valley Forge in February 1778, Colonel Philip Van Cortlandt of the 2nd New York Regiment wrote his governor:

"... for it is beyond description to Conceive what the men Suffer, for want of Shoes, Stockings, Shirts, Breeches and Hats. I have upwards of Seventy men unfit for Duty, only for want of the articles of Clothing; Twenty of which have no Breeches at all, so that they are obliged to take their Blankets to Cover their Nakedness, and as many without a Single Shirt, Stocking or Shoe; about Thirty fit for Duty; the rest Sick or lame, and God knows it won't be long before they will be laid up, as the poor fellows are obliged to fetch wood and water on their backs, half a mile with bare legs in Snow or mud."

### NON-COMMISSIONED OFFICERS

Warrant officers wore exactly the same uniform as enlisted men, except for a few minor marks of rank. At the beginning of the Revolution, sergeants were distinguished by a red epaulette worn on the right shoulder. Corporals had one of green. The Regulations of 1779 ordered that a sergeant's rank should be indicated by a pair of white epaulettes. Once again, a corporal wore an epaulette on his right shoulder, but, like the sergeant's, the color was changed to white. N.C.O.s were supposed to carry swords as well as bayonets and muskets. They usually employed short hangers, similar in pattern to those owned by British sergeants and grenadiers.

### OFFICERS

Although privately purchased and of finer material and cut, the uniform of a Continental officer differed little in substance from an enlisted man's. Washington's General Orders on July 1775 directed that field officers were to be distinguished by colored cockades or plumes on their hats. Generals were further singled out by

broad colored ribbons, or sashes, worn across their breasts. This distinction applied to staff officers as well. The color particular to each rank was:

Commander-in-Chief  
Major General  
Brigadier General  
Aide & Major of Brigade

Colonel, Lieutenant Colonel and Major  
Captain  
Lieutenant and Ensign

#### RIBBONS

Light Blue  
Purple  
Pink

Green

#### COCKADES

Red or Pink  
Yellow or Buff  
Green

Many officers also wore epaulettes of gold or silver lace. As the war progressed, epaulettes gained wider acceptance and were preferred to strips of cloth. They were officially adopted by the Regulations of 1779, but those orders merely recognized what was already a universal practice. Epaulettes varied in design and were worn in pairs or singly, according to the officer's rank:

Commander-in-Chief Pair of epaulettes, each with three stars.

Major General Pair of epaulettes, each with two stars.

Brigadier General Pair of epaulettes, each with one star.

Colonel, Lieutenant Colonel and Major Captain Pair of plain epaulettes. Single epaulette on right shoulder.

Lieutenant Single epaulette on left shoulder.

Continental commanders also imitated the English custom of sporting a crimson waist sash. Many of them preferred breeches to coveralls and some had boots instead of the common shoes and spatterdashes. The standard weapon of the commissioned ranks was the sword. The blades were procured from diverse sources, ranging in quality from native hunting

swords to ornate European court swords. Company officers were supposed to carry spontoons. Pistols or fusils were often substituted, but the use of the latter was discouraged. In some regiments, the officers edged their cocked hats with gold or silver tape.

### LIGHT INFANTRY

As they were considered a notch above the average Continental and expected to perform extraordinary duties, light infantrymen possessed special uniforms suited to their station.

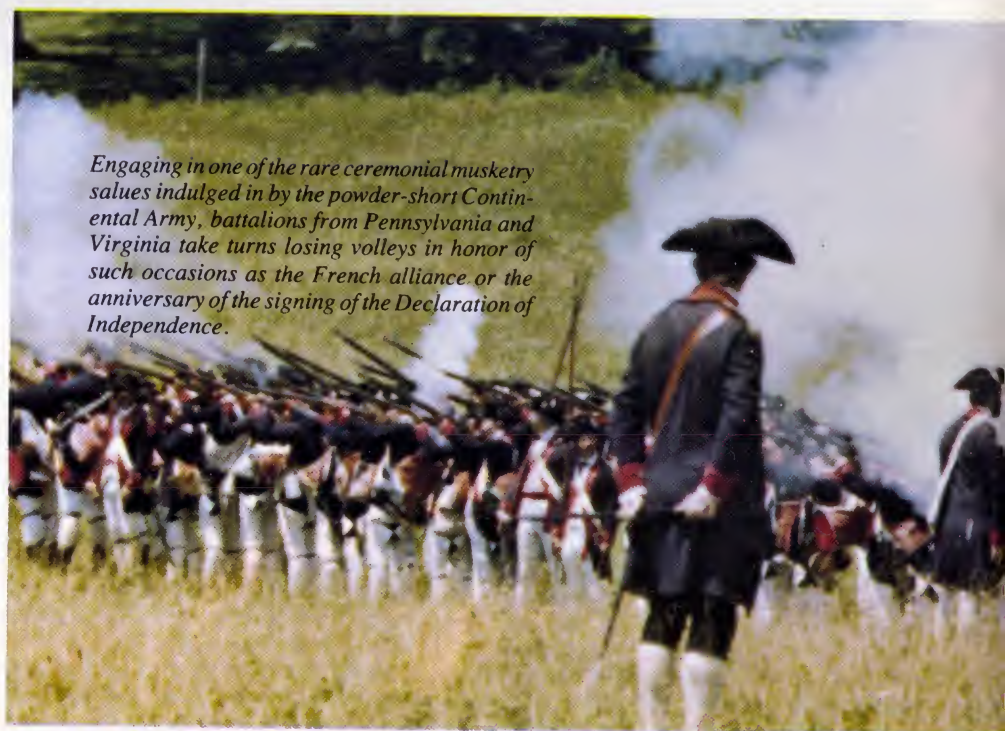
They wore a colorful variety of leather caps. A common version, purely American in design, consisted of a skullcap covered by two joined pieces of peaked leather edged in white, a visor on the front, and a cockade and black and white plume on the left side. Some light companies fixed horsehair crests on the top of their caps. Light infantry regimentals were cut down to coatees and frequently had shoulder straps and wings of white or the battalion's facing color. Toward the end of the Revolution, white was authorized as the facing color for all light infantry companies, regardless of the hue worn by their parent regiments. The men preferred overalls, but they put on whatever was available. As elite troops, the light infantry got the pick of the muskets and accoutrements imported from France.

Light infantry officers wore the same uniform as the other ranks except for the usual rank distinctions.

### MUSICIANS

The fifers and drummers in the Continental Army wore regimental coats with reversed colors. Drummers carried their instruments on neck or "over-the-shoulder" straps. Very often drums were painted in the regiment's facing color or inscribed with some patriotic motif. When not being played, the fife rested in a cylindrical metal case. Musicians were armed with hangers.

*Engaging in one of the rare ceremonial musketry salutes indulged in by the powder-short Continental Army, battalions from Pennsylvania and Virginia take turns losing volleys in honor of such occasions as the French alliance or the anniversary of the signing of the Declaration of Independence.*





## THE REGULATIONS OF 1779

After years of constant effort against innumerable difficulties, General Washington was occasionally blessed by the sight of his followers actually dressed like soldiers. French clothing lotteries from 1778 on made this occurrence more and more frequent until the Commander-in-Chief finally decided that the moment had come to standardize the dress of the Continental Army. His orders were issued to that effect on 2 October 1779. These Regulations of 1779 have already been cited throughout the text. Basically, they adopted blue as the standard color for all uniform coats. Facing colors were to be determined by the regiment's regional origin. The following chart illustrates the new look Washington decreed for the regimental coat.

STATE OR REGION	COAT COLOR	FACINGS	LINING
1. New England States (New Hampshire, Massachusetts, Rhode Island and Connecticut)	Blue	White	White
2. New York and New Jersey	Blue	Buff	White
3. Pennsylvania, Delaware, Maryland and Virginia	Blue	Red	White
4. North Carolina, South Carolina and Georgia	Blue	Light Blue*	White

\*Troops from these states were also supposed to have white tape sewn in a rectangular shape around their buttonholes.

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The Regulations of 1779 encouraged the use of overalls and white small-clothes. It took over a year for the Regulations to be put into practical effect, but their enforcement was never completely universal.

## ACKNOWLEDGMENTS

Four reactivated American units from the Brigade of the American Revolution graciously consented to pose for many of the accompanying photographs. The author would like to express his sincere thanks to the 5th Virginia Regiment (Euclid, Ohio), the 8th Pennsylvania Regiment (Dover, Ohio), the 1st Battalion Westmoreland County Provincials (Pittsburgh, Pennsylvania), and the George Rogers Clark's Illinois Regiment (Marion, Ohio). These four units all splendidly met the Brigade's high standards for authenticity and historical accuracy.



*A private of the George Rogers Clark Illinois Regiment, c. 1779. The French were not the only ones to supply the struggling Continental Army. This soldier's uniforms bears a marked Spanish influence. The rear view, below, presents a good impression of the equipment carried in full marching order: blanket roll, mess cup, wooden canteen, and a brown leather cartridge box.*



*Continued*





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In *Flashman*, author George MacDonald Fraser has created an anti-hero who is at once a bully, a coward, and a liar, a dastardly lecher, and a treacherous blackguard . . . and whose hilarious adventures have made him one of today's most entertaining and popular fictional characters.



At one time or another, most miniaturists find themselves wondering about the real men represented by their models. What were they fighting for, under what conditions, and what did they think of it all? One way to find out is to read history, of course, and a well-written account, such as Philip Ziegler's *Omdurman*, David Chandler's *Napoleon*, or Cornelius Ryan's superbly researched works on World War II, is often more enjoyable and more informative than the predigested unit histories marketed for modellers. An even more painless method is to absorb history as fiction, and a fine example of this is the *Flashman* series.

*Flashman* is a cowardly, unscrupulous rake-hell living in Victorian England. He makes his career in the military and, through no fault of his own, becomes a popular hero. How he does so and manages to stay alive in the process is the subject of several books by British author George MacDonald Fraser — five so far and, one would hope, more to come.

The books are presented as the *Flashman Papers*, the candid memoirs of Sir Harry Paget Flashman. At first one is tempted to consider them outright fiction and disregard Fraser's claim that he is merely the editor of recently unearthed manuscripts. Then, as obscure characters woven into the narrative turn out to be authentic, one begins to wonder; I stopped being sure I was reading fiction when I discovered that there really was a Lola Montez, and that her background was just as described in *Royal Flash*. Fraser refers the reader to a definitive article in *The New York Times*, and this, fortunately, sets the record straight. Fraser's books are fiction but don't feel foolish if you read them and were deceived; several critics and historians reviewed *Flashman* as the real thing! As befits imitation history, the novels are heavily footnoted, these addenda contributing greatly to one's understanding of the period.

The cover notes refer to *Flashman* as "the bully of *Tom Brown's School Days*." This novel, by Thomas Hughes, is something of a classic in England. It can best be described as a heavily moralistic *Tom Sawyer*, the story of Tom Brown's development from rowdy youngster to responsible, honest, hard-working, charming, God-fearing young man under the watchful and essentially omniscient eye of the headmaster, Dr. Arnold. Those searching for *Flashman's* antecedents will find writing that varies from lyric descriptions of the English countryside to heavy-handed sermons

*Flashman's* wonderful and scandalous adventures are available in Signet paperback editions, published by the New American Library. Several, such as "*Flashmen at the Charge*", have cover art by Frank Frazetta, best known for his fantasy paintings.



(all the worse for being delivered by one boy to another) to rambling apologies for various parts of the narrative. Flashman appears infrequently and is described unflatteringly but not in real

depth. At school, as in later life, Flashman is a coward and a bully, getting along by toadying, lying, and affecting a manly heartiness. This is the character that Fraser sends out to fight

England's wars — something that Flashman would vastly prefer not to do.

The five novels have many similarities. Flashman is always a victim, and whether he is victimized by his enemies (including his malevolent father-in-law), his greed, or his own reputation, the result is that he lands in mortal danger. The rest of each book is composed of his efforts to extricate himself; in the process he survives one desperate situation only to have it lead to another, escaping by guile, by sheer blind luck, or, if absolutely necessary, by exerting himself.

Another similarity is that large portions are not so much written as constructed. This is most apparent in *Flashman In The Great Game*, virtually a history of the Indian Mutiny as seen through Flashman's jaundiced and rather egocentric eyes. Fraser has managed to involve his protagonist in many of the significant incidents of the mutiny and in all of them the involvement is most uncomfortable. One can almost see the author sitting down with a chronological history of the mutiny and a map of India, plotting logical transitions from one event to another. He does it beautifully. Every situation leads naturally into the next, and Flashman is hurled along by circumstance. The same technique of writing can be seen to a lesser extent in *Flashman* and in parts of *Flashman At The Charge*. In *Flash For Freedom* and *Royal Flash*, Fraser constructs his own time-tables, since these are almost pure fiction and need not dovetail with specific events.

Fraser has obviously steeped himself not only in the history of the period but in its newspapers as well and as a result Flashman's descriptions of people and places are uniformly sparkling. The books' major assets are their vivid characterizations. Victoria and Albert are there in human realism; Wellington appears as the vigorous elder statesman he was. Lord Raglan is frail, indecisive, and given to referring to the enemy as the French; Lord Cardigan is a pompous aristocrat who addresses the protagonist as "Fwashman" and lusts after Mrs. Flashman. Best of all are the villains — with enemies like Flashman's, it's a wonder he survives. Rudi von Starnberg of *Royal Flash* is a model of lethal suaveness, and his boss is Otto von Bismark himself. The worst of a bad lot, surely one of the most menacing characters in fiction, is a cold-blooded Russian Count named Ignatieff. In the hands of a lesser writer he would become a mere caricature but his first appearance in *Flashman In The Great Game* gave me a vicarious chill even though I had not been "properly introduced" by first reading *Flashman At The Charge*.

Fortunately, Flashman has some impressive characters on his side. Some are simple but superbly professional fighting men, including Afghan and Indian warriors with an infectious lust for life. A runaway slave named Cassy is particularly resourceful, and at one crucial juncture no less a personage than the young Abraham Lincoln steps in. Even the "bystanders" come to live convincingly, including another character out of *Tom Brown*, Harry East. Young "Scud" East is one of Tom's pious chums and when we last hear of him in the original book he

*Continued on page 54*

*Dragoon Models' 100mm lancer officer lends itself easily to a portrait figure of Flashman when he was a member of the 17th Lancers.*



#### MODELING FLASHMAN

Flashman's many fans among modelers would undoubtedly be interested in recreating George MacDonald Fraser's anti-hero in miniature . . . and the newest release from Dragoon Models is an ideal place to begin.

Sculpted by David Jarvis in 100mm, the figure represents an officer of the 17th Lancers, Flashman's regiment at the time of the Crimean War. This is an extremely elegant figure, graceful and slender, with dainty hands and an overall appearance of pride and self-assurance. Sculpting and casting are of the highest calibre, with sharply executed detailing on the cap, plume, sabre, lace, and cords. Anatomy is good, though the arms appear to be just slightly too thin, not enough so to detract from the figure's visual appeal, but somewhat slim nonetheless. The main problem with the arms is not their slenderness, however, but with their positioning for joining to the central figure. Both fit just below the epaulettes, making for an obvious join mark which will require diligent work to obliterate. On a figure which is virtually free of flash and mold lines, this can be annoying.

Converting Dragoon Models' splendid lancer into Colonel Harry Flashman of the 17th Lan-

cers is a simple task. The first step, of course, is to add the moustache that the women in his exploits found so irresistible.

Only minor modifications are required to make Dragoon's officer of 1830 into an officer of 1854, there being little change in overall appearance for the two periods. The differences involve, essentially, color.

Based on the dress regulations for officers, 1846, the jacket should be dark blue instead of the scarlet of 1830 in Dragoon's painting guide. The cuffs should be filed off the figure's sleeves and replaced with pointed ones with a fine edging of embroidery. The collar, cuffs, turnbacks, and welts in the sleeves and back-seams are white, the regimental facing color.

The cap has a white fluted crown with gold cord across the top and down the angles. The waist of the cap is of gold lace with a blue stripe.

The waist sash should be painted according to the instructions, though the belting should have white, rather than scarlet, center stripes. The sword knot should be gold and crimson. The pouch belt, as in the painting guide, is gold with a white stripe, though for the later period the buckle, tip, slide, plate, pickers, and chain were silver.



# Reconnaissance

A SURVEY OF NEW OR RECENTLY RELEASED PRODUCTS OF INTEREST TO MINIATURISTS

**A. I/R Miniatures** have two new releases in their 76mm kits, as well as three additions to their 54mm range. Cognizant of the spreading interest in non-military miniatures, Imrie and Risley have turned to classic literary subjects for the larger figures: Ichabod Crane, of *The Legend of Sleepy Hollow* fame, and Rip Van Winkle. Both are exceptional studies, beautifully sculpted with fine detail and good undercutting on Crane's coat tails. Though intended as literary personalities, both figures can depict alternate subjects. Ichabod Crane, minus his switch, can be a Colonial chaplain, while old Rip can represent a tattered venerable militiaman . . . not too fanciful a stretch of the imagination, as a number of New England old-timers took up arms against the British.

In the smaller scale, I/R have received so many requests for the symbol-figure used in their ads that they've made him up in miniature: the Revolutionary War drummer boy, hat flying, stockings drooping, an exuberant youngster of about shoulder height to the infantrymen he would accompany. The second figure is a simple one-piece British fusilier, designed to either stand alone or serve as a pawn in a chess set, in which case his counterpart would be I/R's one-piece Continental soldier.

The last kit completes I/R's Confederate generals series — an excellent likeness of Gen. Robert E. Lee on his gray horse, Traveller.

With today's constantly rising prices on just about everything you can think of, I/R is to be commended for holding prices on their miniatures. Foot figures are still \$3.95, mounted figures still \$9.95, and 76mm figures are \$10.95 . . . and that's right where they've been all along.

**B. Good news for the S-M set: Sanderson Models**, by Greenwood & Ball, has issued a new 54mm three-figure pain-and-anguish set. A hapless nude female, her pudendum discreetly covered by a flowing cloth, is tied to the long horns of an enormous animal skull — perhaps the horns of the now-extinct giant dilemma. Another female is whipping her, while a third, wearing — what else? — spike heel high boots, reads from a document. Attention to detail is excellent throughout, particularly in the faces; the whipper's expression is one of sheer sadistic delight, while the whipee's is of utter terror and agony. Proportions are good, though all three figures are somewhat narrow-chested. While the subject may have appeal to those with stronger inclinations to rubber suits and chains than to miniatures in general, there's no denying Sanderson's excellent workmanship.

Also new in the same line is a well-executed little winged demon in whatever scale you choose to call it, an acceptable ambiguity in that demons are not readily available for first-hand size documentation.



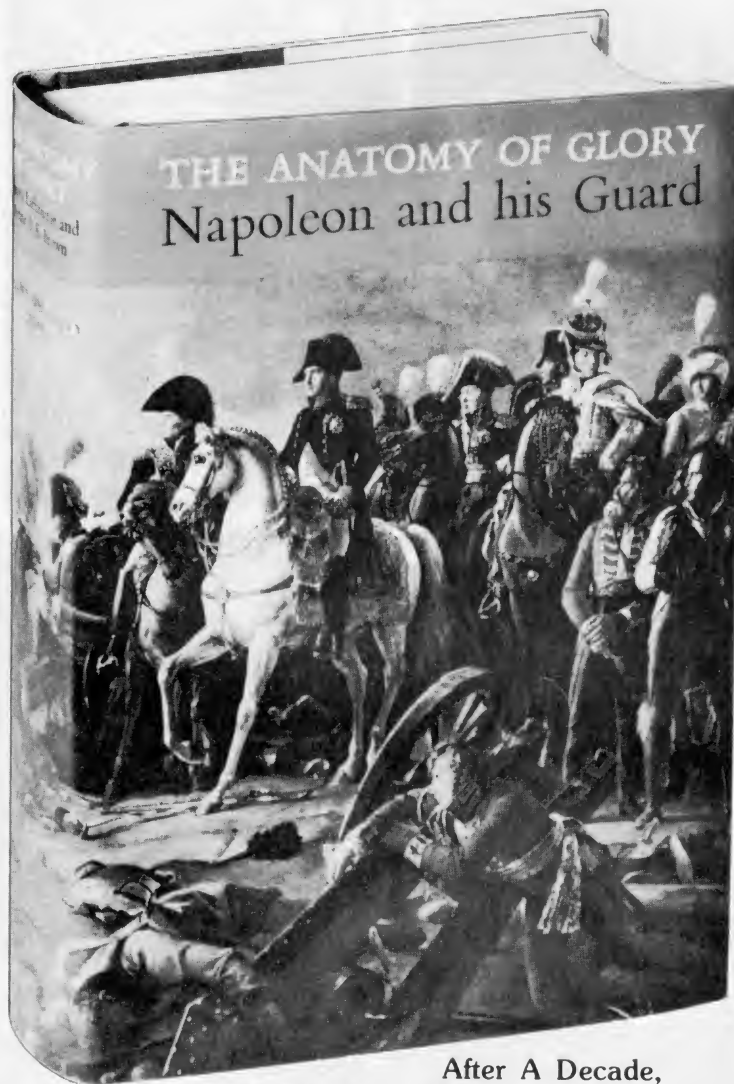
**A.**



**B.**



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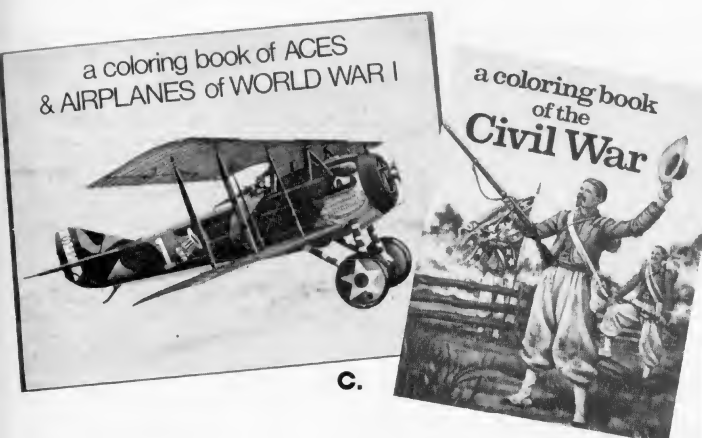


**THE  
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# Reconnaissance

Continued



C.

**C. A Coloring Book of the Civil War** (Bellerophon Books) is a fine compendium of Union and Confederate dress, forty-eight different uniforms presented as full page black and white illustrations with coloring information and a terse unit descriptions. This is a highly informative, compact source book, including such subjects as Terry's Texas Rangers, Gosline's Zouaves, the Garibaldi Guard, and the Warrenton Rifles. Though author/illustrator Alan Arcambault's drawings are somewhat amateurish, the basic information makes this volume worth far more than its under-two dollars price. Also from Bellerophon Books is *A Coloring Book of Aces and Airplanes of World War I*. Though this will hold more interest for aircraft modelers than miniature figure painters, there's more than enough information to satisfy both.

**D.** Apparently the idea of conquering the world — popularized by such as Adolf Hitler, Alexander the Great, and that old bugaboo, International Communism — is now somewhat old-fashioned. Horizons have expanded and the conquer who wants to keep up with the times is now looking toward outer space. Toward this end, Distribution Six has released **Second Empire**, a war game between two opposing star systems. Playing on a 29x44-inch board, two to four moderately-skilled gamers can work at taking over a galaxy by force.

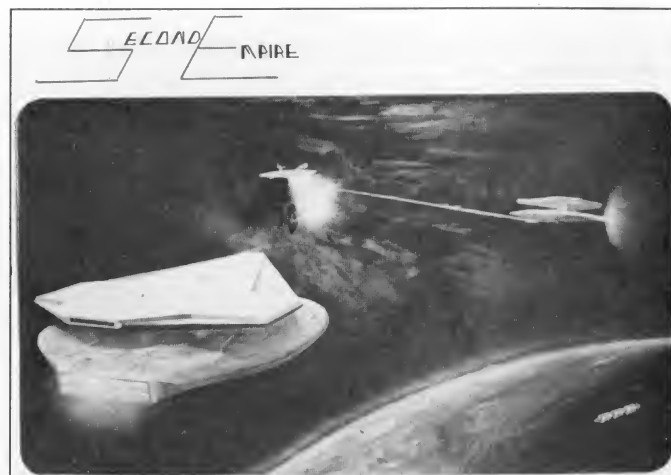
**E.** A wide variety of authentically styled toy soldiers are available from The Soldier Factory in Cambria, California. **Jack Scruby's Toy Soldiers** are cast of tin alloys, then carefully painted in glossy enamels for a just-like-in-the-old-days appearance. Subjects include British infantry and cavalry in pre-World War One dress, soldiers of the American Revolution and the Civil War, Napoleonic troops, and British infantry of the Zulu War, among many others. Scruby, who has sculpted each of the figures, has done a superb job in capturing the essence of yesterday's toys.

**F.** The firm of **Regent Miniatures** if off to an auspicious start with the release of two 100mm figures, each a self-contained vignette. The first, sculpted by Hans Reuter, is based on Angus McBride's illustration in Osprey's *Napoleon's Dragoons and Lancers*, depicting an officer of the 20th Dragoons tending to a fecal hazard of cavalry life. The second, created by Gregg Volke, is of a dragoon trumpeter, tankard in hand, alongside a wine barrel.

Both figures, in kit form, are very well done — filled with minute detail, careful engraving, and with excellent fit to all pieces. Proportions of figures and accoutrements are fine, with a good feeling for relative scale. Both Volke and Reuter, however, seem to have a tendency toward anatomical stiffness in their work. This is especially apparent in the seated figure, which lacks the spinal forward curvature and head thrust that a human in such a pose would have. Fortunately, this semi-rigidity does not detract from the overall attractiveness of both figures. Each model includes a painting guide and a color photograph of the miniature in finished form.



F.



D.



E.



**G.** Three new pocket-sized **Wargaming Guides** have been created and produced by GHQ, the firm who first developed 1:285 scale Micro Armour for wargaming.

The guides are designed to give wargamers relatively detailed information about various modern weapon systems in use today, allowing close duplication of the performance of tanks, artillery, and other weapon systems for a more realistic game.

Wargaming Guide #1 covers Soviet-produced weapon systems, with information on the tanks, armoured personnel carriers, and other vehicles currently in use by Russian, Warsaw Pact, and Middle Eastern armies. Tables also give range information on Soviet anti-tank weapons and small arms, as well as data on anti-aircraft gun systems like the infamous ZSU-23/4. Three organization charts for Soviet army units also appear on the card, which cross-references Soviet weapon systems with the 1:285 scale GHQ Micro Armour counterpart.

TACIS - the Tactical Armour Combat Identification System developed by GHQ - is the subject of Wargaming Guide #2. This method of readily identifying game pieces on the table allows wargamers to make fast identification of units, which in turn helps speed up play.

Wargaming Guide #3 covers modern U.S. weapon systems, and includes complete data on the tanks, personnel carriers, recon and recovery vehicles produced and in use today. Additional tables give range info on anti-tank, self-propelled mortar, and anti-aircraft weapon systems and small arms, as well as charting the organization of both tank and mechanized infantry companies.

Single copies of the three guides are available to wargamers who send a self-addressed, stamped envelope to GHQ, 2634 Bryant Ave. South, Minneapolis MN 55408; the guides should be available from local hobby dealers as well.

**H.** Ray Lamb continues his exploration of esoteric other worlds with four new large-scale figures for **Superior Models**. Two are purely imaginary in theme — a helmeted barbarian warrior and an arrogant and proud priestess or queen. These may be used singly or in combination: the male figure, positioned somewhat to the side and rear of the female, becomes her bodyguard; facing each other, they create a dramatic moment of confrontation between an Amazon queen and a barbaric chieftan. The other two figures, also a male and female, are Nordic in appearance, with great winged helmets of the type associated with Wagnerian opera costumes. The woman, perhaps a Valkyrie, is in this case secondary to the male, who may be interpreted as Thor. With a dead dragon at his feet, he could also represent Siegfried. The two could, additionally, be used together as Odin, the supreme god and creator in Norse mythology who reigned in Asgard, and his wife Frigga. For a wild flight of fancy, both could be incorporated with a miniature of a Germanic tribesman, creating a vignette of a heroic warrior being welcomed to Valhalla.

The workmanship is outstanding on all four figures . . . exquisitely rendered detail, intricate textures and jewelry forms, and pronounced facial character. The men are thickly muscled, the Charles Atlases of their time, powerful and hard, while the women are graceful and lithe, with long, pointed breasts, rather like in those photographs that used to appear in *National Geographic* of nubile African tribeswomen.

# Reconnaissance

Continued



G.



H.



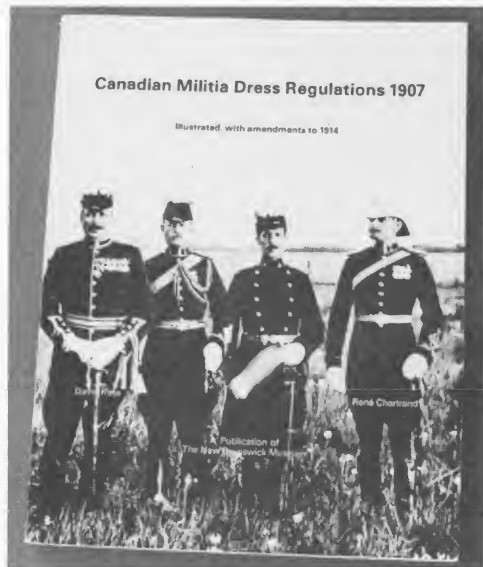


**I.** The popular acceptance of **Phoenix Model Developments'** 54mm Kingdom of Atlantis set has led to further figures in the series. Sculpted by Tim Richards, the figures include a seated noblewoman, handmaidens, a reclining leopard, and a Pan-like being playing a panpipe. Richards' work is amazing in its continual betterment; just when he seems to have reached a peak of excellence, he then exceeds himself. These figures are extraordinarily lifelike in posture and attitude, with meticulously detailed faces, fingers, and toes . . . there are even minute creases on the soles of the feet of the kneeling figure. Though all the women are nude, they are definitely not sybaritic voluptuaries but, rather, are delightful in their innocence and childlike candor. If you really want to test your skills as a painter of miniatures, try painting a reflection in the mirror held by the kneeling handmaiden.

# Reconnaissance

Continued

K.



J.



L.



M.



N.



**J. Canadian Militia Dress Regulations 1907**, by David Ross and Rene Chartrand for The New Brunswick Museum, is an excellent and unimpeachable reference book on a subject that has received scant attention from modelers — primarily because reliable information was not readily available. The nucleus of the book is a facsimile of the original regulations, with all the amendments up to 1914. Supplementing the detailed text are scores of newly taken photographs of the various uniforms and other items of dress. This is an outstanding reference work-book, a superb blending of the original texts with modern photographs that will open new avenues of modeling to miniaturists. Available by mail only for \$8.95 plus \$1.00 postage and handling from The New Brunswick Museum, 277 Douglas Avenue, Saint John, New Brunswick, Canada.

**K. Lucien Rousselot's** extraordinary series of plates documenting the French Army, begun in 1942 in German-occupied Paris, have, since their inception, been regarded as a reference work without peer. Produced in limited quantities, each with a four-page accompanying text in French, all of the earlier issues are now out of print, with more recent releases fast disappearing from the market as stocks are exhausted.

Now, to the delight of historians, modelers, and scholars, the famous plate series is being republished, this time with an English-language text. Two plates will be released each month, reproduced with strict fidelity to the originals. There is, additionally, one other important point to stress: like the originals, the reprints, with text in English, are being published in limited editions. Once these are gone, there will be no more. Therefore, if the Napoleonic era is your specialty, don't put off getting these as they come out, unless you want to lose out twice on this exceptional masterwork.

**L. Several** distinctive new figures have been added to Lasset's 75mm **Jubilee Series**: a Russian infantryman of the Russo-Japanese War, an Italian Gaul of the 4th century B.C., and a landsknecht. The first two are highly attractive, well proportioned and sculpted by J. Tassel with a keen eye for realistic detail. The landsknecht, unfortunately, is rather stilted in pose, with unconvincing slashed sleeves and hat plumes that are more banana-like than feathery. As with previous releases in this new range, all are supplied with painting guides, the one for the Russian including information for painting the figure as a member of an infantry or a jager regiment.

**M. Gene Stafford's** *Aces of the Southwest Pacific* (Squadron/Signal Publications) contains in one compact volume all the stories of the Americans of the Fifth Air Force who carried the air war to the Japanese. Scores of photographs depict each ace, with a brief recounting of his exploits. Nine pages of full-color paintings by Don Greer show the aircraft and markings in superlative detail. Specialized in its treatment, this is nonetheless a highly informative study of inestimable value to aircraft enthusiasts.

**N. The first two** volumes in Osprey's new Vanguard Series have been released and as indications of things to come, they are among the best appetite-whetters to come along in some time. The first is the *British 7th Armoured Division 1940-45*, by John Sandars; the second *Panzer-Grenadier Division Grossdeutschland*, by Bruce Quarrie. Both men are highly esteemed for their expertise, Sandars being familiar to *Campaigns* readers, and both are in high form in these two praiseworthy studies. In addition to numerous black and white photographs, each book contains a number of first-rate full-color illustrations by Mike Chappell. Printed on good-quality dull-coated paper for excellent reproduction, both books are highly recommended. Kudos to Osprey for these!

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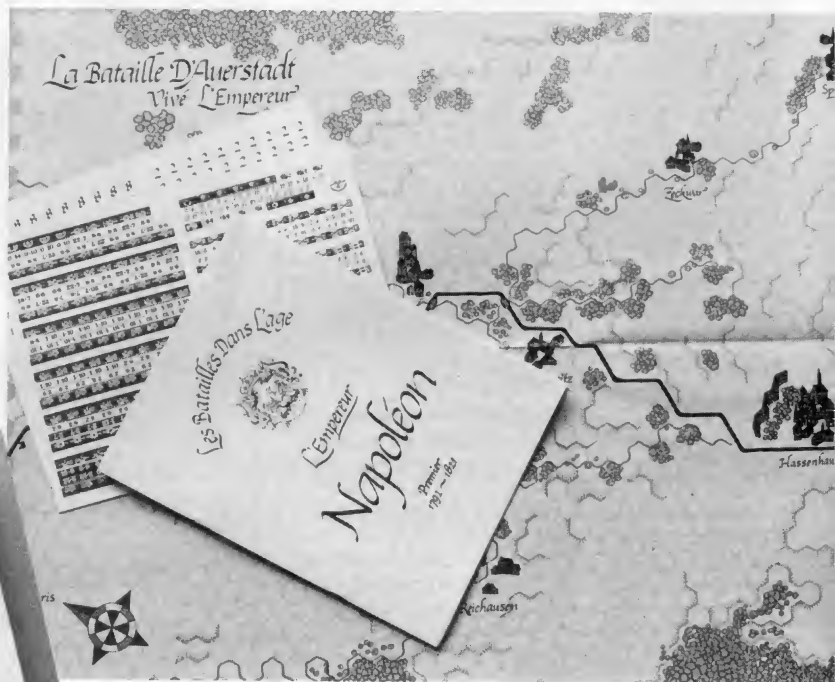
Continued



O.



P.



Q.



R.





**O.** If you're looking for the unusual in war game-scale miniatures, either for fantasy gaming or for mini-dioramas that boggle the imagination, **Armory Minot** has a vast array of unearthly beings available. Superheroes, barbarians, Greek gods, monsters and weird creatures, inter-galactic good guys and bad guys — they're all represented here. Sculpting is good, with nicely defined detailing and though flash is apparent on a number of figures, it is, happily, minimal. Armory Minot also makes a variety of 54mm figures depicting superheroes in active combat with various and sundry grotesqueries, all of which are quite well done and display their sculptor's vigorous imagination.

**P.** In our November/December issue, *Campaigns* described **British Bulldog** figures as being replica antiques. Not so, folks! To set the record straight, British Bulldog's toy soldiers are neither replicas nor reproductions but are original creations by Mike Drewson and Peter Jones, so authentic in look and feel as to lead us to believe they were recast from antique molds. Superb work, Mr. Drewson and Mr. Jones; you could've fooled us. As a matter of fact, you did!

**Q.** **The Battle of Auerstadt** is part of a series of games by Marshal Enterprises, released under the general heading of "The Battles of the Age of Emperor Napoleon I." The rules, clearly explained in a style somewhat different from most war game rules, are simple to follow and, happily, avoid being so complex that only the most technically advanced wargamer can appreciate them. Additionally, they apply in general to all the games in the series, with appropriate inserts for specific battles. For further information, write Marshall Enterprises, 8604 Via Mallorca Drive, La Jolla CA 92037.

**R.** The profusely illustrated **A Dictionary of Military Uniform**, by W. Y. Carman (Charles Scribner's Sons), is an outstanding documentation (some 1500 entries) of the military dress of every major country in the world, from the earliest periods to the present. In addition to definitions for each item worn or carried, Carman provides a wealth of background material on the various items. This is an indispensable reference work for all miniaturists, regardless of their specialized areas of interest, written by one of the world's most respected military scholars.

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## RAYMOND MENAGER

*Continued from page 24*

The technique of using a thin metal sheet, folded and cut, is still little known. For several years now, only one Frenchman has been using this method, which produces a fine artistic effect, in the creation of miniatures.

Raymond Ménager, a talented painter and draftsman, has participated for many years in shows and art exhibits, where he has won numerous prizes and medals. One evening, watching his young son working on a history notebook which he had to illustrate for a homework assignment, Ménager took up a pencil to help the boy. That was when he discovered what would become his unique method of folding and cutting. Since then, he has devoted himself to this specialized technique for miniatures.

The novel and highly personal method of working developed by Ménager — well known for his exhibitions in France and abroad — brings to life the wild charges, colorful parades, and great events of French and foreign military history.

His works, presented with studied artistic taste, are in the form of individual figurines,

little booklets, or small scenes in relief, not cumbersome and easy to place on display. They illustrate various scenes and give an impression from the first glance of the living reality of the moment, caught in vivid immediate expression.

As Baron Lejeune, in his time, rendered the outstanding phase of a battlefield action, preserving his experiences forever in his famous paintings now seen in the greatest museums, so does Ménager (who could be called "a reporter of the miniature," past and present) captures like a camera the most vivid moment. Unlike a camera, where movement is frozen at the click of a shutter, Ménager's work with cut metal and paint brush seems to move and vibrate with life.

His cavalry charges, attacking head-on, seem to give the viewer barely enough time to move out of the way before he is knocked down. In the same way, you feel the penetrating cold dampness as you see his *poilus* of the First World War digging their truck convoy out of the winter mud. We are transported to the Sahara with the Touareghs or Meharits, with so much movement and atmosphere as to give the impression of shimmering reality.

Ménager has installed his studio on the first

floor of his suburban home at St. Genevieve des Bois near Paris. The room, though small, is a veritable museum of paintings. Innumerable frames containing his miniatures give a glimpse of the vast variety of subjects treated. The most vivid scenes of military history are reproduced, from Louis XV to the present, including scenes of the early American west. Each piece was the object of profound study before being finally placed in the composition.

First a two-dimensional drawing of the subject is made, then the figure is cut from stiff paper. The figures are carefully studied according to their different planes in the entire composition. Next, they are copied onto thin sheets of 2/10th or 3/10th-thickness brass, then cut out with scissors.

Folding is then done, the figure kept in place with solder to reinforce certain fragile parts such as armaments. After it has been soldered to its base, the miniature is then painted with oil paints, as is the setting.

In order that the uniforms should be correct and historically accurate, Ménager researches the best sources of uniformology, as well as original military documents. □



*Once a design is satisfactory, it is carefully transferred to metal.*



*The figure is cut out precisely with scissors.*



*Fragile segments are soldered in place.*



*Completed figures are painted in oils.*



*A finished figure and its original design.*



# AUSTRALIA'S WILD COLONIAL BOYS

BY IAN J. KNIGHT

The gunslingers of Australia, like their counterparts in the American Old West, provide modelers with an interesting departure from strictly military miniatures.

The first generation of bushrangers, both in Tasmania and on the Australian mainland, were a mixed bag of ex-convicts who took to the bush in the early 1800s as an alternative to the harsh life of the penal colonies. By the 1850s, the era of the convict bushranger had largely passed, but the discovery of gold in New South Wales in 1851 led to a new generation of home-bred bushrangers known as Wild Colonial Boys.

One of the most daring and best-known was Ben Hall, born in the Weddin Mountains of New South Wales in 1837. The son of a transportee, he grew up to be a hard-working and honest small-scale cattle farmer. His introduction to bushranging came through his acquaintance with Francis Christie, alias Clarke, alias Gardiner, known to all as "The Darkie." A dark-haired, sallow-complexioned young man, The Darkie was a wild and courageous romantic who, after a checkered career of crime, took to the road for the adventure it offered. By the early 1860s, he was preying on traffic on the roads around the gold-rich boom town of Bathurst.

On 14 April 1862, he held up a drayman on the Lachlan Road. The victim saw Ben Hall in the area, recognized him, and had him arrested. Though innocent, Hall was imprisoned and, when released, returned home to find that his wife, Biddy, had run off with an ex-policeman.

Bitter and resentful, he was prepared to listen to The Darkie's plan for the biggest coup in bushranging history: holding up the Forbes gold coach. With the help of four other Weddin mountaineers — Bow, Fordyce, Manns, and Charters — and a Canadian adventurer known as "Flash" Gilbert, Hall and The Darkie stuck up the coach at Eugowra Rocks on Sunday 15 June 1862. It was a stunning success, the Great Train Robbery of its day, and the gang came away £12,000 richer. The New South Wales Mounted Police, commanded by Sir Frederick Pottinger, rounded up all suspects. The Darkie and Gilbert escaped the net and Hall was released for lack of evidence.

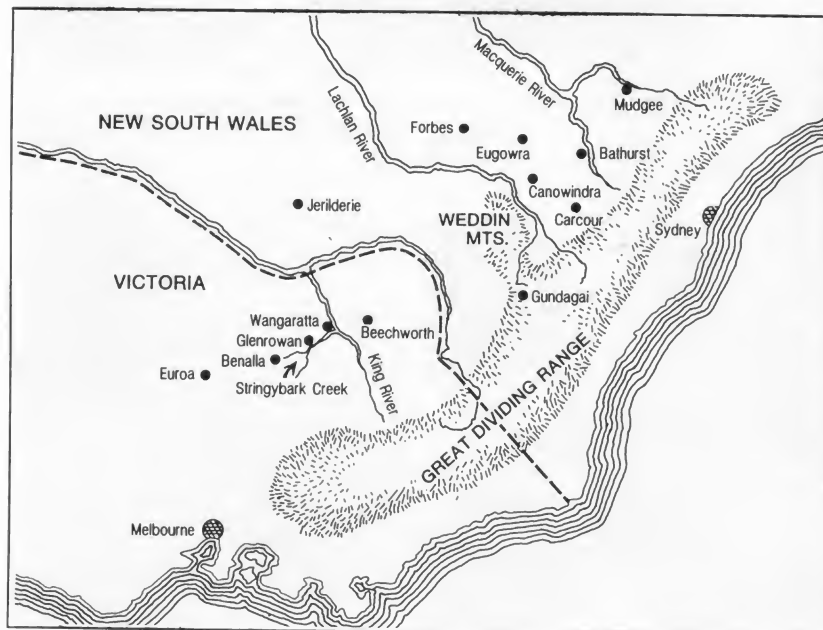
Returning home, he found the police had burned his home and let his cattle die. Ruined, he took to the bush, vowing they would never take him again.

With The Darkie in hiding, Hall assumed command of the gang. "Flash" Johnny Gilbert couldn't stay away from the game for long and soon became Hall's lieutenant. With several high-spirited local youths — Johnny O'Meally, Johnny Vane, and Mickey Burke — they began a series of reckless raids, holding up travelers and robbing cattle and sheep stations. Bold and tough, they were nonetheless always courteous

to their victims and especially so to women.

On 3 October 1863, the Hall gang rode calmly into the town of Bathurst. After politely discussing the relative merits of various firearms with the local gunsmith, they held up a pub and leisurely rode out of town before the police arrived. Nine days later, they took over the entire township of Canowindra for three days, holding a spree in the pub, buying drinks all around, and — with the exception of the quiet, aloof Hall — dancing with the women.

They were, in a sense, a disciplined guerilla force, living off the land and prepared to strike at authority wherever it would have the most outrageous effect. Mounted on a succession of stolen race horses, they were armed with whatever they could steal. Standard police-issue Colt .36 Navy guns were common, but the .44 was more respected, as was the .36 Remington and the English Tranter. Rifles were not much favored, being cumbersome and awkward to use from the saddle. Dressed in ordinary civilian garb, usually coarse, red "Crimean" shirts, cord jackets and trousers, and wide-brimmed hats (Gilbert liked to dress flashily in knee-high boots, buckskin breeches, and a fancy waistcoat), they were virtually indistinguishable from the populace, who were often sympathetic to those who were game enough to



Map of southwestern Australia's bushranging region.



Miniaturists wanting to create scenes depicting the Wild Colonial Boys may be hard-pressed to find suitable models, though a figure of Ned Kelly was produced some years ago. However, Valiant Miniatures' Wyatt Earp and Doc Holliday, with simple modifications, can be used as bushrangers, while any models of American Civil War cavalry can be modified into New South Wales policemen.

strike a blow for freedom from petty restrictions and economic exploitation.

The police were at a strong disadvantage. Hated by the populace as representative of a despised establishment, they were badly horsed and armed with Colt .36s, Terry carbines, or outdated Enfield rifles. In addition, they were conspicuous in their blue and white quasi-military uniforms.

The bushrangers, however, didn't have it all their own way. On 24 October 1863, Hall's gang raided the station of Gold Commissioner Kneightly. A raging gun battle ensued and Mickey Burke, recklessly trying to demonstrate his gameness, strode in the open toward the building. A shotgun blast from the commissioner cut him practically in two. Dispirited, his friend Johnny Vane gave himself up to a local priest.

When the Hall gang raided Campbell's Cattle Station, the owner refused to surrender and he and his friends began a savage fight with the attackers who, in turn, fired the barn in an attempt to frighten the defenders. Silhouetted against the flames, Johnny O'Meally presented a perfect target for Campbell's shotgun when he poked his head above a barricade. Hit in the throat, O'Meally died instantly.

"Flash" Gilbert and Ben Hall separated, the latter being joined by 45-year old Long Tom Coffin, known as "The Old Man," and youthful Jimmy Dunleavy. In May of 1864, the gang engaged in a shoot-out with plain-clothed constables at BangBang Station. Unable to stand the pace, The Old Man and Dunleavy quit the gang after a running gunfight with Pottinger's pursuing police, which included stand-up fights at Budaburra, Wheogo, and Goolagon, where Hall was wounded.

By November, Gilbert was back with Hall but bushranging was becoming less of a lark. The police, stung by continual criticism of their inefficiency by carping newspaper editors and embittered by the bloodthirstiness of several-time police murderer "Mad" Dan Morgan,



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## THE WILD COLONIAL BOYS

*Continued*

were becoming more determined. On 16 November, the gang — with a new recruit who was an admirer of Gilbert, 19-year old ex-jockey Johnny Dunn — held up the Gundagai mail coach. One of the escort troopers, Sergeant Parry, would not surrender and, in a gunfight with Gilbert, was killed. Hall was displeased. Murder, even in a fair fight, was not, and never had been, part of his plan.

In January of 1865, Hall's gang took over the town of Collector, where Dunn cold-bloodedly gunned down a police constable.

In February, they were involved in a fight with a wagon load of settlers and, on 4 March, stuck up the Gundaroo mail coach, where Gilbert acquired his Tranter rifle. A month later, a new law — the Felon's Apprehension Act — was passed, empowering anyone to shoot the bushrangers on sight.

Sick of living like a hunted animal, 27-year old Ben Hall decided to quit. He disbanded the gang and made arrangements with his friend and banker, "Goobang" Mick Connolly, to collect his profits from three years of bushranging. The police, however, led by a black trader named Billy Dargin, a friend of Hall's in happier days, were hard on his trail. Noticing "Goobang" Mick's suspicious behavior, they persuaded him to talk.

In the cold pre-dawn of Friday, 5 May 1865, Dargin, sub-Inspector Davidson, and six policemen surrounded Hall as he slept in the open near the banks of Goobang Creek. Hall awakened staring into Dargin's revolver. "Shoot me dead, Billy; don't let the traps take me alive," he said, and his friend obliged. At the same time, the police opened up with a volley, inflicting thirty-six gunshot wounds on Hall's body.

Eight days later, the law caught up with "Flash" Johnny Gilbert, gunning him down as he tried to escape across a sandy creek bed. Johnny Dunn was captured some weeks later and went to the gallows.

The breaking up of the Hall gang was a tremendous victory for the police in their war against the bushrangers. Throughout the 1860s and 1870s, a number of the remaining gangs were brought to heel. "Mad" Dan Morgan was gunned down at Peechelba homestead in April, 1865, and the daring Fred Ward, alias "Captain Thunderbolt," was killed by Constable Walker in 1870, the same year that the Victoria police captured Harry Power.

Though the gangs were being gradually wiped out, the era of the Wild Colonial Boys was not yet over. 1877 saw the rise of Edward Ned Kelly, who was to become one of Australia's greatest folk heroes.

In many ways, Kelly was not a bushranger in the truest sense of the word. Holding up travelers or raiding stations was not for him. Rather, he saw himself as an expatriate Irish victim of police persecution, the vanguard of a revolution seeking a greater social justice than Australian law, essentially English, allowed.

Ned Kelly did have some cause for complaint. In 1877, Constable Fitzpatrick of the Victoria police attempted to arrest Ned's younger brother, Dan, on a dubious charge of horse stealing. During the ensuing brawl, the boys' mother in-

flicted a slight hand wound on the police officer. Fitzpatrick arrested the woman, then told his superiors he had been shot by Ned. Mrs Kelly received a three-year sentence for aiding and abetting attempted murder.

The Kelly brothers, who very close to their mother, offered to surrender themselves in return for her release. When the offer was rejected, Ned took to the bush with a burning hatred for the authorities in general and the police in particular.

Acting on information from an informer, Superintendent Sadler sent a search party of four constables, posing as prospectors, into the Wombat Hills to find the Kellys. The party consisted of Sergeant Kennedy and Constables Lonigan, Scanlon, and McIntyre. Believing the Kellys and their companions, Joe Byrne and Steve Hart, were in the King River district, the police camped at Stringybark Creek on 25 October 1878. The following morning, while Kennedy and Scanlon were out scouting, the Kellys took the other two officers by surprise. Lonigan went for his gun and Ned — the only armed member of the band — killed him with a rifle. McIntyre surrendered and the bushrangers

sat down to wait for the rest of the party to return.

When they did, the officers refused to give up and a shoot-out followed. Constable Scanlon was killed. McIntyre, in the confusion, seized a horse and escaped. Officer Kennedy, dodging from tree to tree, returned Ned Kelly's fire, until two shotgun blasts bowled him over.

Eager to avenge the deaths of the three constables, the police intensified their search for the Kelly gang. Despite police efforts to track them down, the gang raided a bank at Euroa and disappeared into the hills, distributing the stolen money among friends and sympathizers. Frustrated and outraged, the police enlisted the help of several informers, including Aaron Sheritt. It was all to no avail; for more than a year the gang eluded all attempts at capture by police and determined black trackers.

Ned Kelly conceived a murderously simple plan he thought would ease increasing police pressure. He would arrange a diversion which would bring a special train, loaded with police and trackers, up from Melbourne. The train would be derailed and the bushrangers would, quite simply, murder all those officers who survived the wreck.



*Typical bushranger with spare pistols carried in his belt. At left, a Tranter revolving rifle and, top to bottom, a brass-framed Colt .44, a Remington .36, and an English .32 Tranter pistol.*





*The crude and cumbersome armor worn by the Kellys at Glenrowan. At left, a 5-shot 1860 pattern revolving rifle and at right, a Martini-Henry rifle.*

*A constable of the New South Wales Mounted Police. At left, a Terry carbine and a Colt .36 Navy pistol; right, a government-issue Enfield rifle.*

The diversion settled upon enabled Kelly to pay off an old debt. On the night of 25 June 1880, the most important police informer, Aaron Sherritt, answered a knock at his front door to find his long-time friend Joe Byrne with Dan Kelly. Byrne promptly shot him dead with both barrels of a shotgun.

The killers then rode to the town of Glenrowan to join Ned and Steve Hart. They forced local platelayers to tear up the rail tracks, then retired — with a number of hostages — for a spree at the Glenrowan Inn, there to wait for the train's destruction.

The news of Sherritt's murder was delayed in reaching the authorities and it was late at night before the special train of police started out. As the hours passed, the gang grew weary and Kelly allowed himself to be convinced by Thomas Curnow, a school teacher who was playing the role of an ardent sympathizer, to let him, Curnow, leave the inn.

It was a fatal error. Curnow sped up the track where he met the train and stopped it, using a candle and a red scarf as an emergency signal.

On board were Superintendent Hare, eight

policemen, Inspector O'Connor, and five black trackers. Leaving the train, the police deployed around the inn, encircling and trapping the Kellys. There was no attempt to escape. Ned knew it was time for a showdown. From a back room, the gang brought cumbersome suits of quarter-inch thick armor, fashioned from plowshares and carried to the inn on pack horses.

Armed with pistols, the gang took up positions on the inn's verandah. Called upon to surrender, Ned answered, "I don't want to talk to you," and both sides opened fire.

The police bullets bounced off the Kellys' armor. Superintendent Hare was shot through the wrist but the volume of police fire was such that Ned was hit twice in his exposed limbs — once in the foot and the second time in his left arm. Joe Byrne, wounded in the leg, lumbered into the inn, while Ned staggered out into the darkness. Firing continued spasmodically through the night and at dawn police reinforcements — sixteen men — arrived from Benalla and Wangaratta.

Inside the inn, Joe Byrne leaned over the pub's bar to take a drink when there was a splutter of shots from the trackers deployed along the front

of the building. Shot through the groin, Byrne collapsed in a pool of blood and died minutes later in great agony.

Hiding out through the night . . . or possibly unconscious from his wounds . . . Ned Kelly single-handedly attacked the police in the dawn mist. Returning fire, the police were amazed to find their bullets having no effect on Kelly, not knowing that his oilskin raincoat concealed his body armor. Startled, they drew back. Police Sergeant Steele, however, regained his wits first and saw that the outlaw's legs were exposed. Aiming at Kelly's limbs, he brought him down with two shotgun blasts.

The firing from the inn died away and the hostages inside took advantage of the respite to escape. At ten o'clock, the police set the building on fire. A local priest braved the flames to try to talk the men inside into coming out. He found Joe Byrne dead on the floor and Steve Hart and Dan Kelly, in a back room, dead by their own hands.

Ned Kelly, the oldest of the gang at twenty-five, survived his wounds and stood trial. The verdict was inevitable and he went to the gallows on 11 November 1880. □



## THE DUFFELBAG

Continued from page 16

To the line regiments, the Guard was usually a mixed blessing. In Napoleonic France, this was even more so the case. While the Guard, on the one hand, served as a breeding ground for officers and noncoms to furnish cadre for new formations and to rebuild those which had been burned out in combat, the line itself was constantly victimized by having its veterans syphoned off to fill the ranks of a constantly expanding guard corps. And to make matters worse, the cry, "The Guard never fights!" was heard all too often. But this was not only

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Napoleon's problem. Tsar Alexander was severely criticized by his contemporaries for trying to keep his beautiful guards out of combat during a critical point of the action in the Battle of Leipzig in 1813.

Indeed, the guards, when they did step in, frequently garnered for themselves laurels which had already been earned by the line. Yet, the guards of any army were usually splendid soldiers. And why not? Receiving not only the ablest officers and noncoms, as well as the pick of the litter of recruits at the expense of the line, nothing less ought to have been expected of them.

Last, there remains the *Grenadiers a cheval*. This title also harkens back to the dragoons as an offshoot of the infantry, be it in mode of dress or title.

In the British cavalry, we see the Royal North British Dragoons sporting grenadier caps. In Prussia, it was the Third Dragoons who received both the cap and the title of *Grenadiere zu Pferd*.

In Napoleon's France, it was the "High Boots," or the "Gods," otherwise also known as the *Grenadiers a cheval*, who were probably the socially most exclusive regiment in the Imperial Guard.

Ever since the *caracole* of the Thirty Years War, the line cavalry frequently exhibited a propensity to make use of their firearms while delivering or receiving an attack. Frederick the Great at once diagnosed this as being pacific and contrary to the role of battle cavalry, which was supposed to be an offensive arm.

After the debacles of the First Silesian War, he expressly forbade the use of the pistol by the cavalry and threatened to cashier any officer who permitted its use during an attack or who allowed himself to be attacked first. The result was that time and again, the mighty Austrian battle cavalry (and there is no facetiousness implied in the "mighty") found itself bowled over when it attempted to receive a galloping charge on standing foot with pistol fire. On occasion, even the much lighter mounted hussars made the Austrians wish they had stayed at home.

One of the last recorded instances of such infantry-like behaviour on the part of cavalry is furnished by the *Grenadiers a cheval* of the French Imperial Guard.

It came during one of the flashes of lightning which briefly illuminated the *Gottterdammerung* of the Napoleonic juggernaut after Leipzig. When everything seemed lost already, Napoleon and his guards bared their teeth once more to brush aside the Bavarians who would impede their retreat toward the Rhine at Hanau.

Here, the *Grenadiers a cheval* attempted to receive a charge of Bavarian cheveu-legers in the fashion of foot grenadiers: on standing horses, with bayonets fixed to their levelled carbines.

Several months later, French cuirassiers were temporarily successful with this tactic, except that they presented their swords instead of their carbines. But the *Grenadiers a cheval* did not enjoy the protection of metal helmets and rolled overcoats laid across steel breast plates. Their formation was broken. This, by way of closing the subject, is an example I have not yet seen recreated in miniature. □

## BOOKS

Continued from page 37

is departing for India to join his regiment. Flashman's acid comments about East are exactly what this entirely too noble character deserves.

The character of Flashman leaves one with mixed feelings. One roots for him because he is the protagonist but his cowardice goes beyond a well-developed instinct for self-preservation. Everything is expendable in his efforts to save his skin, not just honor but country and friends. He also has a vicious, sadistic streak and a total disregard for the rights, feelings, and property of others. If these stories were told from the other side's point of view — in which case two of them would be perfectly valid nationalist struggles — Flashman would be a rather unacceptable villain simply because he is virtually devoid of any redeeming features. Oddly enough, it is only in describing Flashman that Fraser's narrative ability fails him. Flashman spends a great deal of time quaking in his boots and he does it in repetitive ways.

Fraser has based his work on some of the last century's most interesting history. *Flashman* takes our hero to the chaos of India's northwest frontier. In *Flash for Freedom* he becomes embroiled in the slave trade. The tale proceeds logically across a vast sweep of geography and covers virtually every aspect of this sordid chapter of history, a fascinating sidelight that is usually glossed over in school. *Royal Flash* deals with the convoluted politics of the Schleswig-Holstein question; the charge in *Flashman At The Charge* is that of the Light Brigade — it would be unfair to say where the story proceeds from there. *Flashman In The Great Game* is set against the Indian Mutiny. Asides in some of the narratives hint at participation in the American Civil War and other more obscure events; Flashman fans await the novels to match!

Since Flashman was a military man and lived in violent times, the books abound in violence. Some of it is the impersonal carnage of war, recounted from the human side so often lost in strategic accounts. The most striking violence, though, is purely personal, usually gratuitous (to the characters, not to the plots), and always unpleasant. Fraser rarely minces words in describing man's inhumanity to man, and when he does it is only to stir up grisly images in the reader's imagination.

The books are also replete with that other saleable asset of literature, sex. Flashman is an incorrigible lecher whose dashing whiskers are frequently irresistible and whose passions are occasionally his undoing. His exploits are recounted amusingly and not with pornographic intent. Flashman plunges into his work with a healthy gusto and on one occasion interrupts a particularly desperate mission for a moment's dalliance!

I would recommend these books to anyone, military buff or not, with only one reservation. There are now five of them, released over a period of some six or seven years. I read them all in about four months, and it was a bad mistake; the similarities became all too evident and their distinctiveness was blurred. So read them all, but resist the temptation to read them one after another! □

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